

# FILM SCORE

VOLUME 4, NUMBER 7

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Kamen**  
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## Tiny Tune Titans!

Meet the team behind  
Warner Brothers  
Animation scoring

## BATTLESTAR GALACTICA

Up-to-the-centon  
chat with Stu Phillips

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MONTHLY  
AUGUST 1999

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## Making Dreams Come True

WHO WOULD HAVE THOUGHT THAT IT WAS POSSIBLE TO TAKE A PASSION FOR FILM MUSIC AND TURN IT INTO AN ENTERPRISE FOR FUN AND PROFIT?

This is one of those fun editorials to write, because I can share with you all the cool new stuff we're doing. First off, we've moved from Wilshire Blvd. (in the heart of Los Angeles) to Culver City (near the appendix and spleen of Los Angeles). Now we're down the street from Sony Pictures Studios. We outgrew our tiny corner in the suite we have shared for the past two years with the Los Angeles

Independent Film Festival and *Filmmaker* magazine, and besides which, we wanted to be closer to liquor stores, discount furniture outlets and used-car salesmen.

As many of you know, *Film Score Monthly* was something I started as a fan club in 1990 (while a student in high school), so in

the last decade I've published out of my parents' den, various college dorm rooms, a tiny L.A. apartment not fit for rats, and finally, from a suite with two other businesses. It's a blast to have, at long last, an office of our own—and it's probably the only office in the world where you'll find weird stuff like a framed *100 Rifles* movie poster, while the sounds of some obscure blaxploitation flick gently waft in the air.

## Now Hear This

Even more exciting, we've met our goal of releasing a CD every issue in our Silver Age and Golden Age Classics series. We didn't set out to have such a preponderance of western scores, but somehow it's ended up that way: our latest this month is *The Comancheros*, a sterling Elmer Bernstein effort for John Wayne; the next Silver Age Classics release

will be a Jerry Goldsmith western. We have a half dozen things in production at any given time, and we hope to release them one after the other for hungry collectors.

## Wait, There's More

We've been promising the second edition of Robert L. Smith's *Soundtracks on CD Price Guide* for years (literally), and that too is in the final stages of production. The first edition covered CDs released up through 1994, which means this next one will have an additional five years' worth of information. It's amazing to see the stuff that has come out—between then and now, some of the greatest film music of all time has gone from frustratingly unavailable to at-our-fingertips. It's a terrific time to be a collector.

You'll also notice that our publishing company this month has gone from just me, Lukas Kendall, to Vineyard Haven, LLC. Yes, after years of scoffing at the foolish implications of doing business as individuals, we've incorporated and chosen the name of my home town on Martha's Vineyard. (Actually I lived in West Tisbury, but we got our mail through Vineyard Haven, at good old RFD 488.)

It's fun to look around our office and see all the little pieces of reality that started as crazy ideas—from our ever-growing number of CDs, to all the stories published in FSM (check out the Warner animation scoring piece this month—it's fantastic), to Jeff Bond's book, *The Music of Star Trek*—to say nothing of our burgeoning web site, [www.filmcoremonthly.com](http://www.filmcoremonthly.com). So I think we have a pretty outstanding track record of making stuff happen, and there's more to come!

Thanks for your continuing support!



Lukas Kendall



BACK IN THE DAY: The editor regards this magazine's humble beginnings.

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# NEWS

EVENTS • CONCERTS  
RECORD LABEL ROUND-UP  
UPCOMING ASSIGNMENTS  
THE LATEST FILMS



## Laurence Rosenthal Gets the Nod

The Film Music Society will present its Seventh Annual International Film Music Conference at the Hollywood Roosevelt Hotel on September 15-18, culminating with the presentation of the Society's 15th Career Achievement Award to composer Laurence Rosenthal at a gala dinner on Saturday night, September 18. Intrada records is producing a commemorative CD and video presentation for the event.

Other featured events include an open rehearsal of the Hollywood Bowl Orchestra, conducted by John Mauceri to celebrate the issuance by the U.S. Postal Service of the new film composers postage stamps; a soundtrack/memorabilia sale on Saturday, September 18; papers and other presentations on film composers, including Warren Sherk on Alex North; Franco Sciannameo on Nino Rota; Linda Schubert on Henry Vars; Peter Boyer on Elmer Bernstein; and Linda Danly on Hugo Friedhofer. There will be a long session on teaching film music history and technique at colleges and universities on Thursday afternoon, and a session on creative inbreeding in the film music community being organized in

cooperation with Soundelux on Saturday. The opening keynote address will be given by film music historian Clifford McCarty.

On Wednesday, conference attendees are invited to attend the luncheon of the American Society of Music Arrangers and Composers (ASMCA) which will feature a talk by Laurence Rosenthal. There will also be a panel discussion on new soundtrack releases.

Contact the Hollywood Roosevelt Hotel at 323-466-7000 for special conference rates; see the Society's web site at [www.filmmusicsociety.org](http://www.filmmusicsociety.org).

## DVD/Laserdiscs

Jerry Goldsmith's complete score to *The Mummy* will be isolated on the DVD release this fall from Universal.

Columbia/Tri-Star is releasing a special edition DVD of *The Dark Crystal* (1982) which will feature an isolated audio track of Trevor Jones's score, a fantastic symphonic effort.

On the laserdisc front, Image Entertainment is releasing a double-bill widescreen edition of two '60s sci-fi flicks: *Last Man on Earth* (with isolated Paul Sawtell score, in mono) and *Panic in Year Zero* (with mono Les Baxter music and effects track). There will also be an isolated music and effects track on *X! The Man with the X-Ray Eyes* (scored by Baxter), coming on laserdisc.

Johnny Mandel's score to *Caddyshack* is isolated with effects in Image

Entertainment's new laserdisc.

Look for some of the rare and obscure items mentioned in these pages from the soundtrack specialty dealers:

Screen Archives (540-635-2575), Intrada (510-336-1612), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-636-8700) in this country.

## Polling Places

The FSM website continues to collect trivial information for your amusement. Here are the results of some recent surveys:

For the majority of soundtracks in your collection, have you...

Seen the movie	735 votes	73 %
Not seen the movie	265 votes	26 %
	1000 total	

Which score deserved to win the Oscar in 1959?

<i>Ben-Hur</i>	512 votes	81 %
<i>The Diary of Anne Frank</i>	55 votes	8 %
<i>The Nun's Story</i>	37 votes	5 %
<i>On the Beach</i>	24 votes	3 %
	628 votes	

The *Phantom Menace* CD is here. Honestly, is it...

Better than you expected	285 votes	23 %
As good as you expected	544 votes	45 %
Worse than you expected	362 votes	30 %
	1191 total	

Which James Cameron movie has the best score?

<i>The Abyss</i> (Silvestri)	282 votes	29 %
<i>Titanic</i> (Horner)	274 votes	28 %
<i>Aliens</i> (Horner)	246 votes	25 %
<i>Terminator 2</i> (Fiedel)	62 votes	6 %
<i>The Terminator</i> (Fiedel)	55 votes	5 %
<i>True Lies</i> (Fiedel)	29 votes	3 %
	948 total	

FSM



BETTER LATE THAN NEVER DEPARTMENT: The Munich FILMUSEUM sponsored a "Rózsá Retro"—30 films featuring the music of maestro Miklós. Rózsá's daughter Juliette and her teenage daughters made the trek from sunny California to snowy Bavaria for the event last December. A booklet commemorating the event may still be available from the FILMUSEUM, St. Jacobs-Platz 1, 80331 Munchen, Germany; (fax) 0114989; e-mail [filmmuseum@compuserve.com](mailto:filmmuseum@compuserve.com)

# Record Label Round-Up

What's coming to your record store?

**Airwolf** Now set for Christmas '99 from the Airwolf Appreciation Association is a 2CD set of *Airwolf* TV music by Sylvester Levay and Udi Harpaz. The first disc features 23 cues adapted and performed on synthesizers from various episodes, and the second features composer Levay's own, suite-form adaptations of his music.

The release is limited to 500 copies; write Mark J. Cairns, 246 Comber Road, Lisburn, County Antrim BT27 6XZ, Northern Ireland, or see <http://www.geocities.com/televisioncity/studio/9743/latenews.html>.

**Aleph** Coming in August from Lalo Schiffrin's label is a 4CD box set of his *Jazz Meets the Symphony* albums. Due September is a recording of Schiffrin's new non-film piece, the Latin Jazz Suite. *Mannix* (1969 TV soundtrack album plus some newly recorded tracks) will be out in October; forthcoming but without a date is *Voyage of the Damned* (1976).

See [www.alephrecords.com](http://www.alephrecords.com) or [www.schiffrin.com](http://www.schiffrin.com).

**Atlantic** September 14: *Three to Tango*. October 19: *Anywhere but Here* (various, new Carly Simon and Traci Chapman songs). November 9: *On Any Given Sunday* (various, new Oliver Stone football movie).

**BMG Classics** Due August 10: *Introducing Dorothy Dandridge* (Elmer Bernstein). September 14: *Guinevere* (Christophe Beck). October 12: *New York*.

**Brigham Young University** Coming next is a restoration of Max Steiner's *She* (1935). Order from Screen Archives Entertainment, info below.

**Chandos** Due in February 2000 is a new recording of music by Alan Rawsthorne (Rumon

Gamba cond. BBC Philharmonic). Represented films include *Burma Victory*, *The Captive Heart*, *Uncle Silas*, *Saraband for Dead Lovers*, *The Dancing Fleece*, *Where No Vultures Fly*, *The Cruel Sea*, *West of Zanzibar* and *Lease of Life*. (A biography of Rawsthorne is being published by Oxford University Press in England in July, titled *Alan Rawsthorne: Portrait of a Composer*.)

## Film Score Monthly

Now available is *The Comancheros*, a dynamic Elmer Bernstein western from 1961 which marked the beginning of his long collaboration with John Wayne. Bernstein re-recorded selections from the score for Varèse Sarabande in the 1980s, but this is the first release of the original tracks, in bracing stereophonic sound.

Also available to our readers starting with this issue are the discs produced by Warner Home Video for the video box sets of *Enter the Dragon* (1973, complete Lalo Schiffrin score) and *The Exorcist* (1973, with music from the film and the unused Schiffrin music). Previously, you had to buy the video packages to get the CDs. Copies of Warner Home Video's pressing of *The Wild Bunch* (1969, Jerry Fielding) are still available. See pg. 39.

Coming next for our Silver Age Classics series is another terrific Jerry Goldsmith western; and for Golden Age Classics, an Alfred Newman double-header. Send us your suggestions for future releases; contact info, pg. 2.

**Chapter III** Planned but unscheduled is an expanded score-only CD to *Tomorrow Never Dies* (David Arnold).

**Cinesoundz** Forthcoming is a compilation of music from the German "krimi" classic TV show, *Der Kommissar*, and an Ennio Morricone remix CD. Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany; fax: +49-89-767-00-399; [www.cinesoundz.de](http://www.cinesoundz.de).

**Cinephile** The next batch of Roy Budd CDs will be out in October, and will include material from *Soldier Blue*, *Catlow*, *Sea Wolves*, *Zeppelin*, *Into the Scene*, *Something to Hide*, *Tomorrow Never Comes*, *Foxbat*. (Many of the scores are too short to comprise individual discs.)

**Citadel** Due September is *One Man's Hero* (Ernest Troost).

**DRG** Due in August are *Spaghetti Westerns*, Vol. 4 (2CD set) and *Watching and Waiting* (aka *La Menace*), the only soundtrack by jazz artist Gerry Mulligan.

Due September are *The Phantom of the Opera*, *Stendhal Syndrome* (Ennio Morricone), and *The Fourth King* (all by Ennio Morricone); *Jane Eyre* (Alessio Vlad).

**GNP/Crescendo** Imminent is *Seven Days* (Scott Gilman, UPN TV series).

Due late summer is *Lost in*

*Monk*, *Plague of the Zombies*, *One Million Years B.C.*, *Dracula Has Risen from the Grave*, *The Abominable Snowman*, *Curse of the Werewolf*, *Frankenstein Created Woman*, *Straight on Till Morning*, *The Old Dark House*, *The Mummy's Shroud*, *The Witches*, *Vengeance of She*, *Quatermass II*, *Pirates of Blood River*, and *Journey to the Unknown*.

Hammer's CDs are available in the U.S. exclusively from *Scarlet Street* magazine, PO Box 604, Glen Rock NJ 07452; ph: 201-445-0034; see [www.hammerfilms.com](http://www.hammerfilms.com) and [www.scarletstreet.com](http://www.scarletstreet.com)

Hollywood Coming in



*Space*, Vol. 3, featuring two unreleased scores from the Irwin Allen TV series: "The Derelict" (Herman Stein, including the "family" theme used throughout the show) and "My Friend Mr. Nobody" (John Williams). Among the bonus tracks is an unused second season theme for the series (not by Williams).

Still awaiting release is *Fantastica* (Russell Garcia '50s space music concept album—not a soundtrack).

**Hammer** Due September is *Hammer Film Music Collection Volume 2*, with themes from *Dracula A.D. 1972*, *The Lost Continent*, *Frankenstein and the Monster from Hell*, *Slave Girls*, *To the Devil a Daughter*, *Crescendo*, *Fear in the Night*, *Satanic Rites of Dracula*, *Demons of the Mind*, *Rasputin the Mad*

September: *Swingers* Vol. 2 (various), *Mumford* (James Newton Howard).

**Koch** Pushed back to September is the Erich Wolfgang Korngold film music album (*Juarez*, *The Sea Wolf*, *Elizabeth and Essex*) recorded in New Zealand. Also due that month is the Franz Waxman chamber music CD (St. Clair Trio), including many film pieces.

The Korngold songs CD is to be scheduled. To be recorded is a Korngold CD featuring the composer's complete music for piano.

**Marco Polo** John Morgan and William Stromberg's re-recording projects are coming out as follows: September: *Mr. Skeffington* (Franz Waxman); October: *Devotion* (Erich Wolfgang Korngold); and December: *The*

*Egyptian* (Bernard Herrmann and Alfred Newman, 71 minutes, with choir).

Recorded for release in 2000 are a Roy Webb CD featuring music for Val Lewton films (*The Cat People*, *I Walked with a Zombie*, *Bedlam*, *The Seventh Victim*, *The Body Snatcher*); a more complete recording of *Ghost of Frankenstein* (Hans J. Salter), filled out with cues from *Man-Made Monster* and *Black Friday*, and all of the original music composed for *Sherlock Holmes and the Voice of Terror* (Frank Skinner).

Forthcoming from Swiss producer/conductor Adriano this year: Georges Auric: *Suites for Films by Jean Cocteau* (*Orphée*, *Les Parents Terribles*, *Thomas l'Imposteur*, *Ruy Blas*) and Auric: *Suites from Lola Montez*, *Notre-Dame de Paris*, *Farandole*. And in the year 2000: Auric: *Suites from Riffifi*, *La Symphonie Pastorale*, *Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*.

Milan August 10: *On the Ropes* (various rap), *Mickey Blue Eyes* (Basil Poledouris), *Alfred Hitchcock: 100 Years* (compilation with previously unreleased music). October 12: *Princess Mononoke* (Jo Hisashi, Japanese). October 24: *John Carpenter: Special Edition Halloween*. January 2000: *Passion of Mind* (Randy Edelman).

Pendulum Forthcoming but unscheduled is a limited edition CD (2,500 copies) of *Destination Moon* (Leith Stevens, 1950). Also coming is *How to Save a Marriage/Le Mans* (Michel Legrand).

PolyGram Forthcoming from PolyGram in England is a 2CD set of the three Miklós Rózsa albums from the 1970s, *Miklós Rózsa Conducts His Great Film Music*.

Rhino Due August 31 is a restoration of *King Kong*, featuring a 24-minute suite of Max Steiner music cobbled together from acetates plus tracks of music, dialogue and effects (simi-

lar to Rhino's *Casablanca* album).

October 5: *How the Grinch Stole Christmas/Horton Hears a Who* (midline priced CD).

Pushed back to October 19: Miklós Rózsa at M-G-M, a 2CD set featuring extended suites from *Madame Bovary* (1949, 17:28), *Ivanhoe* (1952, 20:03), *Knights of the Round Table* (1952, 11:58), *Beau Brummel* (1954), *Green Fire* (1954), *Valley of the Kings* (1954, 13:24), *Moonfleet* (1955), *The King's Thief* (1955), *Diane* (1955), *Tribute to a Bad Man* (1956), *Lust for Life* (1956), *The World, the Flesh and the Devil* (1959) and *King of Kings* (1961).

Due next year is the 2CD set of *Superman: The Movie* (John Williams, 1978), featuring everything heard in the movie (over an hour of previously unreleased music) plus rare alternates and unused cues.

See [www.rhino.com](http://www.rhino.com).

Rykodisc Upcoming in The Deluxe MGM Soundtrack Series of United Artists Films:

Due August 3 are two

Broadway cast recordings: *Promises, Promises* (Bacharach and David adaptation of *The Apartment*) and *Sugar* (adaptation of *Some Like It Hot*).

September 14: *For Your Eyes Only* (Bill Conti, 1981, with previously unreleased music) and *Bring Me the Head of Alfredo Garcia/The Killer Elite* (Jerry Fielding, 1974/1975). *Alfredo Garcia* will be presented in stereo for the first time and is substantially longer than the previous Bay Cities release.

Due September 28 are two compilations of previously released tracks: *Jazz in Motion* and *Great Instrumental Movie Themes*. See [www.rykodisc.com](http://www.rykodisc.com).

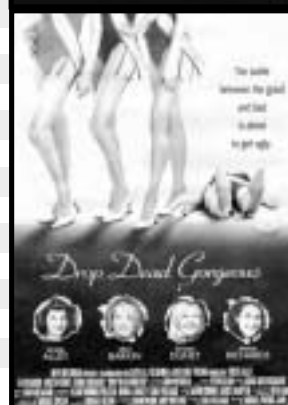
Screen Archives Entertainment Imminent is *Distant Drums*, a 2CD set of four Max Steiner scores for United States Pictures films mastered from acetates located at Brigham Young University. Contained are *Distant Drums* (1951), *Cloak and Dagger* (1946, main and end titles), *South of St. Louis* (1949)

(continued on page 8)

NOW PLAYING *Films and CDs in current release*

<i>Austin Powers: The Spy Who Shagged Me</i>	George S. Clinton	Maverick*
<i>Bowfinger</i>	David Newman	Varèse Sarabande
<i>Drop Dead Gorgeous</i>	Mark Mothersbaugh	
<i>Election</i>	Rolfe Kent	Sire**
<i>Eyes Wide Shut</i>	Jocelyn Pook	Warner Sunset/Reprise**
<i>Free Enterprise</i>	Scott Spock	Nettwerk**
<i>The General's Daughter</i>	Carter Burwell	Milan
<i>The Haunting</i>	Jerry Goldsmith	Varèse Sarabande
<i>An Ideal Husband</i>	Charlie Mole	RCA Victor
<i>Instinct</i>	Danny Elfman	Varèse Sarabande
<i>Inspector Gadget</i>	John Debney	
<i>The Iron Giant</i>	Michael Kamen	Rhino **
<i>Lake Placid</i>	John Ottman	Varèse Sarabande
<i>Limbo</i>	Mason Daring	Columbia
<i>Mystery Men</i>	Shirley Walker, Stephen Warbeck	Interscope*
<i>Notting Hill</i>	Trevor Jones	Island*
<i>The Red Violin</i>	John Corigliano	Sony Classical
<i>Return with Honor</i>	Charles Bernstein	
<i>Runaway Bride</i>	James Newton Howard	Sony Music Soundtrax**
<i>Run Lola Run</i>	Tom Tykwer, J.Klimek, R.Heil	TVT**
<i>Star Wars Episode 1: The Phantom Menace</i>	John Williams	Sony Classical
<i>Summer of Sam</i>	Terence Blanchard	Hollywood**
<i>Tarzan</i>	Mark Mancina	Walt Disney
<i>The 13th Warrior</i>	Jerry Goldsmith	Varèse Sarabande
<i>The Thomas Crown Affair</i>	Bill Conti	
<i>Wild Wild West</i>	Elmer Bernstein	Varèse Sarabande

\* song compilation \*\*songs and score





# FILM MUSIC CONCERTS

Soundtrack performances that you can attend—all around the world



## FREE JERRY

Jerry Goldsmith will be among the featured artists at UCLA's Royce Hall in August during the Henry Mancini Institute's annual summer student residency program.

The concerts are free to the public but tickets must be reserved in advance. Call 310-825-2101.

## DRACULA

Philip Glass's newly rescored version of *Dracula* (1931 Bela Lugosi classic) will be released by Universal Pictures in late August, with a CD available on Nonesuch on August 31. The music is for string quartet and will be performed by Kronos Quartet (who play it in the new version of the film) at several live events, conducted by Michael Riesman:

August 14, concert of the score in Konzertsaal, Lucerne, Switzerland.

October 23-24, screening of the film with live music at Royal Festival Hall, South Bank Centre, London.

October 26-27, screening with live music at Brooklyn Academy of Music, New York.

October 29, screening with live music at San Francisco Jazz Festival, Paramount Theatre, Oakland.

October 30, 31: screening with live music at UCLA Center for

the Performing Arts, Royce Hall, Los Angeles.

## JOHNNY BOY

John Williams will conduct the Boston Pops at Tanglewood, Massachusetts on August 30.

See [www.bso.org](http://www.bso.org) or call 888-266-1200.

Williams will conduct the Cleveland Orchestra at the Blossom Festival in late August. On August 27 he leads the orchestra in performances of his *Cowboys Overture* and his trumpet concerto, as well as Michael Torke's *Javelin*, Aaron Copland's *Four Dance Episodes from Rodeo* and Gershwin's *An American in Paris*. On August 28 he will conduct a concert of his own film music.

See [www.clevelandorch.com](http://www.clevelandorch.com) for more information.

On Friday, October 1, Yo-Yo Ma will perform Williams's cello concerto with the National Symphony Orchestra under the direction of Leonard Slatkin. Also on the program at the Kennedy Center Concert Hall will be Arvo Part's *Fratres* for Twelve Cellos and the Dvorák Cello Concerto. See [www.kennedy-center.org](http://www.kennedy-center.org) or call 800-444-1324 for tickets.

Christopher Millard, principal bassoonist of the Vancouver Symphony Orchestra, will perform the Canadian premiere of *Five Sacred Trees* with the VSO

and conductor Clyde Mitchell on October 16 and 18, 1999 in Vancouver's Orpheum Theatre. Also included on the program: *Valley of a Thousand Hills* by Malcolm Forsyth and Brahms' Symphony No. 2.

Visit [www.culturenet.ca/vso](http://www.culturenet.ca/vso) or call 604-876-3434 for tickets.

Orchestra Seattle and the Seattle Chamber Singers will perform music from *The Phantom Menace* on Sunday, October 24, at 3:00 PM in Benaroya Hall. Conducted by George Shangrow, the program will also include Ralph Vaughan Williams's *Serenade to Music* and Randall Thompson's Symphony No. 2. Visit [www.osses.org](http://www.osses.org) or call 206-682-5208 for ticket information.

On February 19, 2000, the Plymouth Music Series will perform *Seven for Luck* in Minneapolis's Orchestra Hall. Part of their annual "Witness" concert honoring Black History Month, it will be conducted by Phillip Brunelle.

See [www.plymouthmusic.org](http://www.plymouthmusic.org) or call 612-624-2345 for further information.

## LALO SCHIFRIN

Upcoming concert appearances for Lalo Schifrin are: a Jazz at the Movies concert on August 13 at the John Anson Ford Amphitheatre, Los Angeles; and a Tribute to Lalo Schifrin concert at the California Plaza in downtown Los Angeles on September 18, including the U.S. premiere of Schifrin's Latin Jazz Suite.

See [www.schifrin.com](http://www.schifrin.com).

## HOLLYWOOD BOWL

Come spend an hour parking to walk up a hill and hear film music performed from a great distance:

August 6, 7: Jerry Goldsmith conducts the Los Angeles Philharmonic in a film music concert—his first in Hollywood, including a world premiere commissioned for his 70th birthday.

August 8: "Bugs Bunny on Broadway II" with George Daugherty conducting Warner Bros. cartoons live to film.

August 27, 28: "Universal Night at the Hollywood Bowl" with John Mauceri and the Hollywood Bowl Orchestra.

September 3, 4: "From the Bowl to the Moon to Beyond" with Holst's *The Planets* and various excerpts of *From the Earth to the Moon*. Tom Hanks may host.

September 7: Filmharmonic screening/performance of *1001 Nights* (David Newman).

September 15: Tribute to Henry Mancini with Johnny Mandel and Quincy Jones (and the Clayton-Hamilton Jazz Orchestra).

Call 323-850-2000.

## FILM IN FLANDERS

Maurice Jarre, Stephen Warbeck and Elliot Goldenthal will conduct and/or present their music at two concerts at the 26th Edition of the Flanders International Film Festival taking place in Ghent, Belgium between October 5 and 16. The concerts will take place on October 7 and 8.

See [www.filmfestival.be](http://www.filmfestival.be).

## THE OTHER JOHN W

Guitarist John Williams will perform in two concerts with the BBC Concert Orchestra conducted by Christopher Gunning: October 6 at Fairfield, Crydon; and October 7 at Royal Festival Hall. Program includes *Ghost*, *Breakfast at Tiffany's*, *The Deer Hunter*, *The Godfather*, *The Mission*, *Schindler's List*, *Bagdad Cafe*, *The Wizard of Oz*, *Once Upon a Time in America*, *Poirot* and a new work by Williams (not the *Star Wars* guy) for guitar and orchestra.

## ALFRED HITCHCOCK

The New York FILMharmonic Orchestra will present "Music from the Films of Alfred Hitchcock" at Carnegie Hall on October 13, in collaboration with New York University's Tisch School of the Arts' Department of Cinematic Studies. The concert will be conducted by John Mauceri and will feature music by Bernard Herrmann, Franz Waxman, Dimitri Tiomkin and others. It will be part of a week-long celebration of Alfred Hitchcock's work.

See [www.NYFO.com](http://www.NYFO.com).

(continued next page)

## ENGLISH CONCERTS

Open-air Music from the Movies concerts (with fireworks) will take place at Chirk Castle, Rexham on August 27 and at Leighton Hall, Carnforth on August 28, with the Performing Arts Symphony Orchestra conducted by Nicholas Smith. Selections will include *Raiders of the Lost Ark*, *Batman*, James Bond films, *Mr. Holland's Opus*, *Dances with Wolves*, *Victory at Sea*, *Dangerous Moonlight*, *Bridge on the River Kwai*, *Platoon*, *The Big Country*, *Titanic*, *Schindler's List*, Warner Bros. cartoons, *The Pink Panther*, *Elvira Madigan*,

*Star Wars*, and more. Call 01625-560-000 or see [www.performingarts.co.uk](http://www.performingarts.co.uk) for a complete list of concerts and venues.

The following are concerts featuring film music pieces as part of their programs. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras. Don't be a dummy! Last-minute changes may not be reflected in these listings. Always confirm the concert with the orchestra's box office; call local information or look on the Internet.

Connecticut August 21, 22, Summer Music Festival,

Waterford; *Legends of the Fall* (Horner).

Georgia September 9, Macon S.O.; *Miracle on 34th Street*.

Oklahoma September 13, Tulsa Philharmonic S.O.; *The Natural* (R. Newman).

Pennsylvania August 25, Allentown S.O.; *The Mask of Zorro* (Horner).

Tennessee September 3, 4 & 14, Nashville S.O.; *The Godfather* (Rota).

Japan October 2, Tokyo City Phil.; *Star Trek: First Contact*, *Gremlins* (Goldsmith).

For a list of silent film music concerts, see [www.cinemaweb.com/lcc](http://www.cinemaweb.com/lcc).

FSM

## RECORD ROUND-UP

(continued from page 6)

and *My Girl Tisa* (1948, 13 minutes); 24-page booklet. Coming after this will be a CD of Steiner's score for *Pursued* (1947, noir western).

Screen Archives Entertainment has a new address: PO Box 500, Linden VA 22642; ph: 540-635-2575; fax: 540-635-8554; <http://www.screenarchives.com>.

Silva Screen Silva Screen has recorded John Barry's complete *Raise the Titanic* score (City of Prague Philharmonic, cond. Nic Raine, approx. 50 minutes) for release in August or September. The master tapes to the original soundtrack recording are believed to be lost; this has long been one of the most desired Barry scores.

Due in August in Europe is a 2CD compilation of re-recorded music from the films of Alfred Hitchcock.

Sonic Images Due September 21: *Evergreen: The Film Music of Barbra Streisand* (orchestral compilation). October 5: *Streethawk* (Tangerine Dream, '80s TV series). October 19: *Crusade* (Evan D. Chen, suites from the first 13 episodes), *Earth: Final Conflict* (Micky Erbe and Maribeth Solomon). November 2: *Babylon 5: A Call to*

*Arms* (Evan D. Chen). November 16: *Babylon 5: The Fall of Centauri Prime* (Christopher Franke), *Babylon 5: The Very Long Night of Londo Molari* (Christopher Franke).

Sony Coming on Sony Classical: Due August 10: *Glen Gould at the Movies*. September 7: *Last Night* (Alexina Louie and Alex Pauk). There is still no news as to a possible second disc of music from *Star Wars Episode 1: The Phantom Menace*.

Super Tracks The next promotional CDs being pressed for the composers—but with limited availability to collectors—are Edmund Choi's *The Castle*, Joel Goldsmith's *The Untouchables* (TV) and Joe Harnell's *The Incredible Hulk* (TV).

Forthcoming from the label and available commercially are *Candyman: Day of the Dead* (Adam Gorgoni) and *Fatal Error* (Ron Ramin, TBS movie). See [www.supercollector.com](http://www.supercollector.com).

TVT Forthcoming but unscheduled is the *Buffy: The Vampire Slayer* TV soundtrack.

Varèse Sarabande Varèse has a slew of big summer movie scores coming up: August 10: *The 13th Warrior* (Jerry Goldsmith), *Bowfinger* (David Newman plus songs), *The Minus*

*Man* (Marco Beltrami), *Muppets from Space* (Jamshied Sharifi). August 24: *The Iron Giant* (Michael Kamen score album), *The Sixth Sense* (James Newton Howard), *Deep Blue Sea* (Trevor Rabin), *Teaching Mrs. Tingle* (John Frizzell).

Forthcoming in Robert Townson's Film Classics series, performed by the Royal Scottish National Orchestra unless noted: 1) *Citizen Kane* (Bernard Herrmann, cond. Joel McNeely); 2) *Color, Rhythm and Magic: Classic Disney Instrumentals* (light jazz versions of various Disney songs, arranged by Earl Rose). 3) *Back to the Future Trilogy* (Alan Silvestri, cond. John Debney).

Coming in the Fox Classics series are two individual Bernard Herrmann releases: one CD featuring *Tender Is the Night*, *The Man in the Gray Flannel Suit* and *A Hatful of Rain* (due August), and another featuring *Garden of Evil*, *Prince of Players* and *King of the Khyber Rifles* (due September or October).

A fifth Franz Waxman: *Legends of Hollywood* CD will be recorded for future release (cond. Richard Mills).

Virgin July 27: *Dick* (various). August 10: *Best Laid Plans* (Craig Armstrong). August 17: *Stigmata* (Billy Corgan, Elia Cmiral, various). FSM

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# Upcoming Assignments

Who's scoring what for whom

- A -

**Mark Adler** *The Apartment Complex*, *Sterling Chase*.

**Eric Allaman** *Breakfast with Einstein*, *Lumanarias*, *The Last Act*.

**Ryeland Allison** *Saturn*.

**John Altman** *Legionnaire* (Jean-Claude Van Damme), *Town and Country* (Warren Beatty, Diane Keaton, d. Peter Chelsom), *Vendetta* (HBO, d. Nicholas Meyer), *RKO 281* (HBO, John Malkovich, James Cromwell).

**Craig Armstrong** *The Bone Collector* (d. Philip Noyce), *Plunkett and Macleane*.

**David Arnold** *The World Is Not Enough* (new James Bond movie, co-writing title song with Garbage), *Randall and Hopkirk (Deceased)* (BBC TV series, theme only).

- B -

**Luis Bacalov** *Woman on Top*.

**Burt Bacharach** *Isn't She Great?*

**Angelo Badalamenti** *A Story of a Bad Boy* (co-composed with Chris Hajian), *Holy Smoke*, *Straight Story* (d. David Lynch), *Forever Mine*, *The Beach* (d. Danny Boyle, Leonardo Di Caprio).

**Rick Baitz** *Life Afterlife* (HBO feature documentary).

**Lesley Barber** *History of Luminous Motion* (Good Machine), *Mansfield Park* (Miramax).

**Nathan Barr** *Hair Shirt* (Neve Campbell), *Hangman's Daughter*.

**Steve Bartek** *Another Goofy Movie* (Disney).

**Tyler Bates** *Denial*.

**Christophe Beck** *Thick as Thieves* (Alec Baldwin), *Coming Soon* (Mia Farrow), *Guinevere* (Miramax, Gina Gershon), *Dog Park* (New Line, Luke Wilson, Natasha Henstridge).

**Marco Beltrami** *Deep Water*, *Minus Man*, *Scream 3*, *The Crow 3*.

**David Benoit** *Perfect Game* (Edward Asner).

**Elmer Bernstein** *Angel Face: The Story of Dorothy Dandridge* (d. Martha Coolidge, HBO), *Bringing Out the Dead* (d. Martin Scorsese), *Chinese Coffee* (d. Al Pacino).

**Peter Bernstein** *Susan's Plan*.

**Edward Bilous** *Minor Details*, *Mixing Mia*, *Naked Man*.

**Howard Blake** *My Life So Far* (Miramax).

**Chris Boardman** *Bruno* (d. Shirley MaLaine).

**Simon Boswell** *Dad Savage*, *Alien Love*

*Triangle*, *Warzone* (d. Tim Roth), *The Debtors* (Michael Caine, Randy Quaid).

**Christopher Brady** *Castle in the Sky* (Disney animated), *Hal's Birthday*, *The Legacy* (IMAX).

**John Brion** *Magnolia* (d. Paul Thomas Anderson).

**Michael Brook** *Getting to Know You*, *Buddy Boy*.

**Bruce Broughton** *Jeremiah* (cable biblical epic, theme by Morricone).

**Paul Buckmaster** *Mean Street*.

**Carter Burwell** *Mystery Alaska* (Disney), *Being John Malkovich* (d. Spike Jonze), *Three Kings* (George Clooney, Mark Wahlberg), *Hi Fidelity* (Disney).

- C -

**Wendy Carlos** *Windings*.

**Gary Chang** *Locked in Silence* (Showtime).

**Stanley Clarke** *Marciano*, *The Best Man*.

**George S. Clinton** *Astronaut's Wife* (Johnny Depp, Charlize Theron).

**Elia Cmiral** *Stigmata* (demonic possession), *Six Pack* (French).

**Serge Colbert** *Red Tide* (Casper Van Dien).

**Michel Colombier** *Dark Summer*, *Pros and Cons*, *Foolproof*.

**Eric Colvin** *Lifesize* (Disney).

**Bill Conti** *Inferno* (Jean-Claude Van Damme), *The Thomas Crown Affair* (Pierce Brosnan, remake).

**Stewart Copeland** *Made Men* (independent), *Simpatico* (Jeff Bridges, Nick Nolte).

**Billy Corgan** *Stigmata* (supplementing Elia Cmiral's score).

- D -

**Jeff Danna** *Boondock Saints*, *O* (modern-day telling of *Othello*).

**Mychael Danna** *Ride with the Devil* (Ang Lee, Civil War film, Jewel), *The Confession* (Alec Baldwin, courtroom drama), *Felicia's Journey* (d. Atom Egoyan), *Girl Interrupted* (Winona Ryder).

**Mason Daring** *50 Violins* (Wes Craven).

**Don Davis** *Universal Soldier 2* (Jean-Claude Van Damme, Goldberg).

**Loran Alan Davis** *The Last Prediction* (independent).

**John Debney** *Dick*, *Elmo in Grouchland* (Sesame Street movie), *End of Days*, *Komodo*.

**Joe Delia** *Time Served*, *Ricky 6*, *Fever*.

**Alexandre Desplat** *Restons Groupes*.

**David Dilorio** *Lethal Premonition*, *Cheerleaders Must Die*.

**Pino Donaggio** *Up in the Villa* (Kristin Scott-Thomas).

**Patrick Doyle** *East and West* (d. Regis Wargnier), *Love's Labour's Lost* (Kenneth Branagh, musical comedy).

**Anne Dudley** *The Bacchae*, *Monkey Bone*.

**The Dust Bros.** *The Fight Club* (d. David Fincher).

- E -

**Randy Edelman** *The Gelfin*, *Passion of Mind*.

**Danny Elfman** *Sleepy Hollow* (d. Tim Burton), *Anywhere but Here* (d. Wayne Wang).

**Evan Evans** *Table for One* (Rebecca De Mornay), *Tripfall* (Eric Roberts, John Ritter), *Newsbreak* (Michael Rooker, Judge Reinhold).

- F -

**Shayne Fair & Larry Herbstritt** *Tequila Bodyshot*.

**George Fenton** *Anna and the King* (Jodie Foster, Fox), *Chicago: The Musical* (Charlize Theron, d. Nick Hytner).

**David Findlay** *Dead Silent* (Rob Lowe).

**Irwin Fisch** *Aftershock* (CBS miniseries, Tom Skerrit).

**Frank Fitzpatrick** *Lani Loa* (Zoetrope).

**Stephen Flaherty** *Bartok the Magnificent* (Anastasia video sequel).

**Robert Folk** *Inconvenienced*.

**John Frizzell** *The White River Kid* (Antonio Banderas), *Teaching Mrs. Tingle*.

- G -

**Craig Stuart Garfinkle** *Gabriella* (replacing Alf Clausen).

**Michael Gibbs** *Gregory's Girl 2*.

**Richard Gibbs** *Book of Stars*.

**Philip Glass** *Dracula* (new score for the 1931 Bela Lugosi film).

**Elliot Goldenthal** *Titus Andronicus* (Shakespeare, d. Julie Taymor).

**Jerry Goldsmith** *The 13th Warrior*, *The Hollow Man* (d. Paul Verhoeven), *Reindeer Games* (d. John Frankenheimer, Miramax).

**Joel Goldsmith** *Diamonds* (Miramax).

**Joseph Julian Gonzalez** *Price of Glory*.

**Joel Goodman** *Cherry* (romantic comedy, Shalom Harlow).

**Mark Governor** *Blindness* (d. Anna Chi).

**Stephen Graziano** *Herman*, *U.S.A.*

**Dave Williams** *Supernova*.

**Harry Gregson-Williams** *Earl Watt* (Pate Bros.), *Lighted Up*.

**Rupert Gregson-Williams** *Virtual Sexuality*.

**Andrew Gross** *Be the Man* (MGM, Super Dave movie), *Unglued* (Linda Hamilton, quirky independent film).

**Guy Gross** *That's the Way I Like It* (disco movie).

**Larry Groupé** *Sleeping with the Lion*,

*Deterrence* (Timothy Hutton, d. Rod Lurie), *Four Second Delay*, *Peter York*, *Contenders* (dir. Rod Lurie), *Early Bird Special*.

**Dave Grusin** *Random Hearts* (Harrison Ford, Kristin Scott Thomas, d. Sydney Pollack).

**Che Guevara** *Whiteboys*.

- H -

**Richard Hartley** *All the Little Animals* (U.K. independent), *Peter's Meteor*, *Rogue Trader*, *Mad About Mambo*, *Victory*.

**Richard Harvey** *Captain Jack* (Bob Hoskins).

**Chris Hajian** *Lowlife* (d. Mario Van Peebles), *Story of a Bad Boy*.

**Todd Hayden** *The Crown*, *The Last Flight*.

**John Hills** *Abilene*.

**Peter Himmelman** *A Slipping-Down Life* (Guy Pearce, Lili Taylor).

**Lee Holdridge** *Family Plan* (Leslie Nielsen), *No Other Country*.

**James Horner** *The Grinch Who Stole Christmas* (Jim Carrey).

**James Newton Howard** *Snow Falling on Cedars* (d. Scott Hicks), *Mumford* (d. Lawrence Kasdan), *Dinosaurs* (Disney animated), *Runaway Bride*.

**Steven Hufsteter** *Mascara* (Phaedra Ent.).

**David Hughes & John Murphy** *The Bachelor* (romantic comedy, Chris O'Donnell, Renee Zellweger).

**Terry Michael Huud** *Children of the Corn 666* (Nancy Allen, Stacy Keach).

**Søren Hyldgaard** *The One and Only* (romantic comedy).

- I -

**Pat Irwin** *But I'm a Cheerleader*.

**Mark Isham** *Where the Money Is*, *Imposter* (Miramax, d. Gary Fleder), *Jello Shots* (New Line), *Rules of Engagement*.

- J -

**Maurice Jarre** *A Taste of Sunshine* (Ralph Fiennes).

**Adrian Johnston** *The Debt Collector*, *The Darkest Light*, *The Last Yellow*, *Old New Borrowed Blue*.

**Trevor Jones** *Frederic Wilde* (d. Richard Loncraine), *Animal Farm* (d. John Stephenson).

**Benoit Jutras** *Journey of Man* (IMAX).

- K -

**Jan A.P. Kaczmarek** *Aimee and the Jaguar* (Germany, d. Max Faerberboeck), *Lost Souls*, *The Third Miracle*.

**Laura Karpman** *Annihilation of Fish*.

**Brian Keane** *New York* (Ric Burns, epic documentary), *The Babe Ruth Story* (HBO).

**Greg Kendall** *Next to You* (Melissa Joan Hart).

**Rolfe Kent** *Don't Go Breaking My Heart* (Anthony Edwards), *Oxygen*.



**Wojciech Kilar** *The Ninth Gate* (Johnny Depp, d. Roman Polanski).

- L -

**Brian Langsbard** *First of May* (independent), *Frozen* (Trimark).

**Russ Landau** *One Hell of a Guy*, *Nowhere Lane*.

**Chris Lennertz** *Lured Innocence* (Dennis Hopper, Talia Shire), *Pride of the Amazon* (animated musical).

**Daniel Lanois** *All the Pretty Horses*.

**Michael A. Levine** *The End of the Road* (d. Keith Thomson), *The Lady with the Torch* (Glenn Close, d. David Heeley).

**Christopher Libertino** *Spin the Bottle* (d. Andrew Michael Pascal).

**Daniel Licht** *Splendor* (d. Gregg Araki), *Execution of Justice* (Showtime).

**Frank London** *On the Run*, *Sancta Mortale*, *The First Seven Years*.

**Martyn Love** *The Venus Factory* (Australia).

**Evan Lurie** *Joe Gould's Secret*.

- M -

**Mader** *Too Tired to Die*, *Row Your Boat*, *Claudine's Return*, *Morgan's Ferry* (Kelly McGillis), *Steal This Movie*.

**Hummie Mann** *Good Night*, *Joseph Parker* (Paul Sorvino), *A Thing of Beauty*, *After the Rain*, *P.T. Barnum* (A&E miniseries).

**David Mansfield** *The Gospel of Wonders* (Mexico, d. Arturo Ripstein), *Tumbleweeds* (independent).

**Lee Marchitelli** *Iris Blonde* (Miramax).

**Anthony Marinelli** *The Runner*, *Slow Burn* (Minnie Driver, James Spader), *Fifteen Minutes* (Robert De Niro, Ed Burns).

**Jeff Marsh** *Burning Down the House*, *Wind River* (Karen Allen).

**Phil Marshall** *Rupert's Land*, *Gotta Dance*, *Kiss Toledo Goodbye*.

**Brice Martin** *Indian Ways* (d. Tom Hobbs), *Chaos* (d. Chris Johnston).

**Cliff Martinez** *Wicked* (d. Michael Steinberg), *The Limey* (d. Steven Soderbergh, Terence Stamp, Peter Fonda).

**Richard Marvin** *U-571* (Matthew McConaughey, d. Jonathan Mostow).

**John Massari** *Emma*, 1947.

**Dennis McCarthy** *Letters from a Killer* (d. David Carson).

**John McCarthy** *Boy Meets Girl*.

**Stuart McDonald** *Diaries of Darkness*.

**Mark McKenzie** *Dragonheart 2* (direct to video).

**Gigi Meroni** *The Good Life* (Stallone, Hopper), *The Others*, *The Last Big Attractions*.

**Cynthia Millar** *Brown's Requiem*.

**Randy Miller** *Picture of Priority* (independent), *Family Tree* (Warner Bros.), *Pirates of the Plain* (Tim Curry).

**Sheldon Mirowitz** *Say You'll Be Mine*

(Justine Bateman), *Autumn Heart* (Ally Sheedy), *Outside Providence* (Alec Baldwin).

**Fred Mollin** *The Fall*.

**Deborah Mollison** *East Is East* (British), *Simon Magus* (Samuel Goldwyn).

**Andrea Morricone** *Liberty Heights*.

**Ennio Morricone** *The Legend of the Pianist on the Ocean* (d. Giuseppe Tornatore), *The Phantom of the Opera* (d. Dario Argento), *Resident Evil* (d. George Romero).

**Tom Morse** *Michael Angel*, *The Big Brass Ring*.

**Mark Mothersbaugh** *Camouflage*.

**Jennie Muscott** *B Monkey*.

- N -

**Roger Neill** *Big Man on Campus*.

**Ira Newborn** *Pittsburgh* (Universal).

**David Newman** *Broke Down Palace*, *Flintstones 2: Viva Rock Vegas*.

**Randy Newman** *Toy Story 2*.

**Thomas Newman** *The Green Mile* (Tom Hanks, d. Frank Darabont), *Man on the Moon* (Jim Carrey).

- O, P -

**John Ottman** *The X-Men* (d. Bryan Singer, also editing consultant), *Urban Legend 2* (also directing).

**Van Dyke Parks** *My Dog Skip*, *Trade Off*.

**Shawn Patterson** *Herd*, *Tales from the Goose Lady*, *Magic Trixie*.

**Jean-Claude Petit** *Messieurs les enfants*, *Sarabo*, *Sucre Amer*.

**Nicholas Pike** *Delivered*, *Return to Me*.

**Nicola Piovani** *Hoof Beats* (replacing Danny Elfman).

**Robbie Pittelman** *A Killing*, *The Dry Season* (independent).

**Michael Richard Plowman** *The Hot Karl*.

**Basil Poledouris** *Kimberly* (romantic comedy), *For Love of the Game* (Kevin Costner baseball movie, d. Sam Raimi), *Mickey Blue Eyes* (Hugh Grant).

**Steve Porcaro** *A Murder of Crows* (Cuba Gooding, Jr.), *Wayward Son* (Harry Connick, Jr.).

**Rachel Portman** *Untitled 20th Century Fox Irish Project* (comedy, from producer of *Full Monty*), *Cider House Rules*.

**John Powell** *Fresh Horses* (DreamWorks).

**Zbigniew Preisner** *Dreaming of Joseph Lees*.

**Jonathan Price** *Sammyville* (Chase

Masterson), *Rustin's Glory* (indie drama), *Vampire Night* (horror/action).

- R -

**Trevor Rabin** *Whispers* (Disney), *The Deep Blue Sea* (d. Renny Harlin).

**Robert O. Ragland** *Lima: Breaking the Silence* (Menahem Golan).

**Alan Reeves** *To Walk with Lions*.

**Graeme Revell** *Three to Tango*, *Pitch Black* (PolyGram), *The Insider* (Al Pacino, d. Michael Mann), *Gossip*, *Titan A.E.* (aka *Planet Ice*, Fox animated).

**David Reynolds** *Warlock* (sequel), *George B, Love Happens*.

**Stan Ridgway** *Melting Pot* (d. Tom Musca, Cliff Robertson), *Error in Judgment* (d. Scott Levy), *Desperate but Not Serious* (d. Bill Fishman), *Spent* (d. Gil Cates Jr., Rain Phoenix), *Speedway Junkie* (Darryl Hannah).

**David Robbins** *The Cradle Will Rock* (d. Tim Robbins).

**J. Peter Robinson** *Waterproof* (Lightmotive), *Detroit Rock City* (Kiss movie).

- S -

**Gailli Schoen** *Deja Vu* (independent).

**David Schwartz** *The Little Assassin*.

**John Scott Shergar** *The Long Road Home*, *Married 2 Malcolm* (U.K. comedy).

**Ilona Sekacz** *Salomon and Gaenor*.

**Eric Serra** *Joan of Arc* (d. Luc Besson).

**Patrick Seymour** *Simian Line* (William Hurt).

**Marc Shaiman** *Kingdom of the Sun* (Disney animated), *Story of Us* (d. Rob Reiner), *Jackie's Back* (Lifetime Network).

**Theodore Shapiro** *The Prince of Central Park* (Kathleen Turner, Harvey Keitel).

**Shark** *East of A* (d. Ami Goldstein, David Alan Grier), *Dead Man's Curve* (d. Dan Rosen), *Me & Will* (Patric Dempsey, Seymour Cassel).

**James Shearman** *The Misadventures of Margaret*.

**Ed Shearmur** *Blue Streak*, *The Very Thought of You*.

**Howard Shore** *Dogma* (d. Kevin Smith).

**Lawrence Shragge** *Frontline* (Showtime).

**Rick Silanskas** *Hoover* (Ernest Borgnine).

**Alan Silvestri** *Stuart Little* (CG/live-action combination), *What Lies Beneath* (Harrison Ford, Michelle Pfeiffer, d. Robert Zemeckis), *Cast Away* (Tom Hanks, Helen Hunt, d. Zemeckis), *Siegfried & Roy: The Magic Box* (IMAX documentary).

**Marty Simon** *Captured*.

**Michael Skloff** *Cherry Pink* (d. Jason Alexander).

**Mike Slamer & Rich McHugh** *Shark in a Bottle*.

**Michael Small** *Elements* (Rob Morrow).

**BC Smith** *Mercy* (Peta Wilson).

**Neil Smolar** *The Silent Cradle*, *Treasure Island*, *A Question of Privilege*, *Deadly Arrangement*.

**Mark Snow** *Crazy in Alabama* (d. Antonio Banderas).

**Darren Solomon** *Lesser Prophets* (John Turturro).

**William Stromberg** *Other Voices* (dark comedy).

- T -

**Michael Tavera** *One Special Delivery* (Penny Marshall), *American Tail IV* (direct to video).

**Mark Thomas** *The Big Tease*.

**Joel Timothy** *Waiting for the Giants*.

**Colin Towns** *Vig*.

**John Trivers**, **Elizabeth Myers** *Norma Jean*, *Jack and Me*.

**Ernest Troost** *One Man's Hero* (Tom Berenger).

**Brian Tyler** *Final Justice*, *A Night in Grover's Mill*, *The Forbidden City* (d. Lance Mungia), *Simon Sez* (action).

**Chris Tyng** *Bumblebee Flies Away*.

- V, W -

**Joseph Vitarelli** *Excellent Cadavers* (HBO).

**Shirley Walker** *Flight 180* (New Line), *Mystery Men* (replacing half of Stephen Warbeck's score).

**Michael Wandmacher** *Supercop 2* (Michelle Yeoh), *Farewell, My Love*.

**Stephen Warbeck** *Mystery Men* (superhero comedy).

**Don Was** *American Road* (IMAX).

**Wendy & Lisa** *Foolish*.

**Michael Whalen** *Labor Pains* (replacing John DuPrez), *Sacrifice*.

**Alan Williams** *Angels in the Attic*, *Cocos: Island of the Sharks* (IMAX), *Princess and the Pea* (animated feature, score and songs with lyrics by David Pomeranz), *Who Gets the House* (romantic comedy), *Silk Hope* (Farrah Fawcett).

**David Williams** *The Day October Died*, *Wishmaster 2*.

**John Williams** *Angela's Ashes* (Robert Carlyle, d. Alan Parker, coming of age tale set in Ireland based on the novel by Frank McCourt), *Minority Report* (d. Steven Spielberg), *Bicentennial Man* (d. Chris Columbus).

**Debbie Wiseman** *Tom's Midnight Garden*, *The Lighthouse*.

- Y, Z -

**Gabriel Yared** *The Talented Mr. Ripley* (Matt Damon, d. Anthony Minghella).

**Christopher Young** *In Too Deep* (Miramax).

**Hans Zimmer** *Gladiator* (d. Ridley Scott, Roman movie), *The Road to El Dorado* (DreamWorks, animated), *Mission: Impossible 2* (d. John Woo).

FSM

Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 323-253-9595, or e-mail gotagig@filmscoremonthly.com.

# MAIL BAG

RANTS,  
RAVES &  
READER  
RESPONSE

## Two Slices of H2O

Thanks for an insightful and interesting article, "Slicing and Dicing a Horror Score" by Jason Comerford (Vol. 4, No. 5). This problem plagues the film industry in general and, obviously, *Halloween H20* in particular. It always amazes me when power struggles occur between producer(s) and director. The director is usually hired to fulfill a vision of a script—the music being, in most cases, an integral part of that vision. Then, to have the director snubbed and his choice for composer dragged through a wringer (yes we like it... but do it this way... then let us replace your score with someone else so he can do the same thing we asked you to do in the first place) is a *poor* way to do business.

In my opinion, *Halloween* would have done *much* better with the orchestral Ottman score as he envisioned it; the music that appeared added to the disjointed feel of the picture and hurt it a great deal. It is a travesty to the art form that such things occur. Of course, it is the final decision of the people putting up the money... but, as John Ottman says, the problem is an inherent "lack of confidence in filmmaking." And *this*, more than anything else in the industry, is what is so sad.

Joe Rixman  
San Diego, California

The *Halloween* article was very interesting and I was surprised to see how many music cuts were made in the film, as I didn't remember so many changes (I guess that shows how well Beltrami worked).

I just wanted to say that I can understand the producers' decisions. Whatever Ottman intended to achieve with the Carpenter-goes-orchestral idea he is so proud of—come on, that did not work at all. His score is, as high a

quality composition as it may be, overall so boring and slow that I wonder that the producers let him finish the sessions. He may be right about the slap-in-your-face approach of Beltrami's scores of *Scream 1 & 2*, but nevertheless they do what a score for a horror movie has to do: *scare you!*

Ottman's *Halloween* score may have one or two good scares and in-jokes, but most of it is too slow; for example, the piano in "Narrow Escape" takes out all the tension. The electronic gizmos are cheap-sounding and mostly stupid (and stolen from *Psycho II*).

But I wouldn't blame Ottman for that. I just believe he wasn't the right composer for such a simple and silly movie. He may be good at creating atmosphere for dialogue movies, but for big, loud and fast thrillers he hasn't shown any talent yet: he almost destroyed the wonderful *Snow White* with his boring music, would have made a complete disaster out of *H20*, and will probably be one of the many reasons why *Lake Placid* will stink.

Either he doesn't get any better offers or the producers don't know his music better... probably both. Maybe Ottman, when he wants to write an intelligent, clever score which will do more than deliver cheap scares for a silly movie like *H20* should remember what Alan Silvestri was told when he wrote bombastic music for *CHiPs*: "This is the Erik Estrada Show, not the Alan Silvestri Show!"

Nevertheless, a great article. By the way: Beltrami got sliced, too. Some parts from *Mimic* and company ended up in *The Faculty*. Either he was so fed up with writing the same horror stuff over and over again or the producers walked into the archives one more time.

Roman Deppe  
Hamburg, Germany

It's too bad that John Ottman is the guinea pig for this, but this does illustrate the problems in projects which aim so low. I didn't see *H20*; I'm sure it stinks. I heard Ottman's *Portrait of Terror* album and it didn't make much of an impression. This is a question of, how much better than the movie should film music aspire to be? Most productions today are so market-driven that the correct music is pretty terrible, and even the titans of the past (Goldsmith, Bernstein, Morricone, etc.) seem at a loss to elevate them.

I honestly believe that the problem is that there is an entire generation of people making movies who lack the taste and culture of those who went before. Not that people are inherently dumber today, but there's a Darwinism of marketing (i.e., capitalism) that has created a climate of ignorance greater (or at least different) from that of the past. John Ottman is an exception in that he is knowledgeable and articulate about movie and soundtrack history, but this also goes to show



the importance of craft: It's fair to say that Ottman, who is in his thirties and has been an editor/filmmaker longer than a composer, lacks at this time the compositional chops of Jerry Goldsmith and John Williams, who not only were much older when they did films of similar scale and importance, but wrote music their entire lives.

Ah, don't worry, things will get better.

## Star Roars

I have just received the latest edition of *Film Score Monthly*

(Vol. 4, No. 5) and read Doug Adams's analysis of the themes to the first three *Star Wars* films: *A New Hope*, *The Empire Strikes Back* and *Return of the Jedi*.

I am pleasantly surprised at Mr. Adams's in-depth work and glad that someone has finally put together a comprehensive take on the major and even minor themes that were composed for these films. I enjoyed his comparisons to other themes written by John Williams as well as composers like Korngold and Bernstein.

I always found the finale music written for the Special Edition of *Return of the Jedi* to have its roots in the Luke and Leia theme. Listen closely and you can hear the chords from this theme in the celebration music. Thematically this would make sense as it was the story of these two characters in their respective roles in these adventures that should be the closing theme utilized.

Conversely, in the latest installment of the saga, *The Phantom Menace*, the theme that is utilized

during the celebration at the end is actually the Emperor's theme: Listen closely and you can hear the chords although they are disguised by the celebratory nature of the scene. Once again, thematically I can understand why Mr. Williams chose this theme but I think it might have played better if the new theme for Anakin were used instead.

Anyway, bravo once again to Mr. Adams on his analysis. With the new movies in the series a few years off, and the music

for these films yet to be composed I will just have to wait for the "shape of themes to come."

Michael Zatz  
Glendale, New York

## DOUG RESPONDS:

I'm not sure I see any huge connection between the end celebration theme from the *Jedi Special Edition* and Luke and Leia's theme, although there does seem to be a connection between Luke and Leia's theme and the main theme/Luke's theme. (See sidebar,

pg. 32.) To be honest, many of the less-tangible connections in the *Star Wars* themes are probably more a result of Williams's personal language than anything else. After all, the *Nixon* theme can be seen as being pretty close to the *Duel of the Fates*, and I'm sure Williams wasn't suggesting anything there... right?

Thanks to Doug Adams for his intellectually invigorating analysis of the first *Star Wars* scores. It proves that this material is clearly not pop music, and that John Williams is not the hidden Beatle, although the behavior of some concert attendees may prove the contrary.

The great quality of this essay is to point out the intentions of the artist, rather than trying to explain the work based on intuition or some silly psychoanalysis stuff—"Oh, why is Williams portraying women so softly? He probably had troubles with his manhood as a child!" Au contraire, Mr. Adams has the intelligence to go through the complex architecture of the score by lighting up what Williams wanted to do with it at the beginning and how these intentions evolved through time. By doing this work, Doug Adams shows where Williams has drawn his inspiration from, as well as his contradictions. It is a controversial matter, but Williams is never "sued" for plagiarism in this article, and I appreciate that. Doug Adams, based on "just the facts," humbly demystifies Williams's *Star Wars* Trilogy; it may not please the purists, but those who consider film music an art form have gained important material.

Jean-Michel Cavois  
Saint-Nicolas-lez-Arras, France  
Jmcavois@aol.com

I am overjoyed to find, for the second time no less, musical examples in FSM: *Prince Valiant* and now *Star Wars*, a real treat! If you could do this in every issue, it would be helpful for us musicologists to sell film music as a mature art form. As you know, sadly, there are no orchestral scores available (only poor piano reductions) so the primary source of study of film music is cut off from us. Though themes

don't do the trick 100%, they prove to be insightful. I can only dream of owning a copy of *Planet of the Apes*, *Fantastic Voyage* or *The Taking of Pelham...* maybe this is something you guys should consider doing (it would be a copyright nightmare, I guess).

Anyway, keep up the good work, and remember that not all of us are geeks, freaks, buffs or nerds of film music; some of us are just European!

Kris De Ruyscher  
Leuven, Belgium

Thanks! Not only would it be a copyright nightmare to publish film scores, it would be a size nightmare—the manuscripts are enormous. Maybe some day...

### Validating VALIANT

My copy of *Prince Valiant* arrived yesterday (faster than a speeding bullet). Congratulations on a terrific job. I didn't think you could actually surpass your *Patton/Phoenix* release, but you have.

Of course, this is classic Waxman: a score that is probably greater than the film it was written for, and I am thrilled to have it in my collection at long last.

However, I would like to give special praise to something that has nothing to do with the music: Namely, your packaging. The care in the presentation, from the color photos included in the booklet, the notes, the layout, the obviously well-researched annotations, etc., to the use of a stylish photo disc, all point to a project that seems to have moved from a mere job to something more akin to a labor-of-love.

I cannot begin to express my appreciation for your efforts on this and other recordings you have released. Please keep up the great work. I can hardly wait to find out what's next.

By the way, I have been a film music devotee since the early '60s, and it's just in the last few years I've seen the interest in this art form grow to the point that companies like yours are willing to take a financial chance by championing this music.

Brian Mellies  
San Francisco, California

Thanks! Our sense of perfectionism may lead our social lives to shambles, but it enables us to make pretty good CDs.

## Reader's Poll 1994—Oops!

In Vol. 4, No. 4 we summarized the decade's reader polls as part of our 1998 picks and pans. Our exhaustive research failed to turn up the back issue featuring the 1994 poll, so we assumed we didn't do one that year. Wrong! How embarrassing. It was in #57, May 1995. The results:

<i>Forrest Gump</i>	Alan Silvestri	43 pts
<i>Wyatt Earp</i>	James Newton Howard	34 pts
<i>Star Gate</i>	David Arnold	32 pts
<i>Legends of the Fall</i>	James Horner	24 pts
<i>Ed Wood</i>	Howard Shore	20 pts
<i>Interview with the Vampire</i>	Elliot Goldenthal	18 pts
<i>The Jungle Book</i>	Basil Poledouris	15 pts
<i>Mary Shelley's Frankenstein</i>	Patrick Doyle	13 pts
<i>The Lion King</i>	Hans Zimmer	13 pts
<i>The Shawshank Redemption</i>	Thomas Newman	12 pts
<i>The Specialist</i>	John Barry	12 pts
<i>Bad Girls</i>	Jerry Goldsmith	8 pts
<i>The Stand</i>	W.G. Snuffy Walden	8 pts

Hey, not a bad year—and an interesting one for the absence of John Williams (who took the year off from movies) and the choices of Jerry Goldsmith (who took marginal assignments like *Angie*). As for Oscar fallout, 1994 was the year of *The Lion King*'s sweep, where Hans Zimmer accepted his Best Score award by saying that writing a score is easy, "this" (talking live to the world) was hard.

Thanks to Stéphane Auberger for reminding us.

FSM

### Poledouris: The Video

Big applause and congratulations to the people who made the *Basil Poledouris: His Life and Music* video and provided it to us. No matter what the contents are, I am happy to own a Poledouris video rather than wonder "What is this guy's life like?" while I listen to "The Orgy" from *Conan the Barbarian*.

Now to the video itself. What I was satisfied with:

- A very personal approach to the composer's life. Interviewing him on his couch in his living room with his wife, seeing his furniture, seeing his pool, meeting Zoë, seeing Zoë's studio, seeing his pictures from college, hearing the romantic stuff between him and his wife. You learn all these things that Basil would probably not tell you if you met him in a bar and had drinks with him for 50 minutes.

- Seeing Basil play the piano in his special "room of creativity."

- Seeing Basil on his sailboat, steering the wheel.

- Hearing his comments and stories about his film scoring experiences.

- You only see Basil and his family, you don't see interviewers who like asking smart questions and who appear nodding their heads in agreement even if all they're doing is just thinking of their next question.

What I was not satisfied with:

- Too short. I can accept the timing problems of making videos like this but we are soundtrack people, after all, who complain about the length of music on Varèse's albums. I remember as it got closer to the end I was moaning, "It's not enough! It's not enough!"

- Intimate portrait is fine, but I would have been happier if there were more scenes of him in action (i.e. on the recording stage or in the mixing room). You get to see a few shots but I again was moaning, "It's not enough!"

- A friend of mine commented that the lighting of the shots were a little darker than expected and looked a little amateurish. That's not a problem for me; the look is due to the budget and it actually gives a more intimate



feeling, which I loved.

• It seemed like emphasis was given to *Starship Troopers*, while I would have loved to have heard more about *Conan's* music.

Overall:

The good things are so effective that the unsatisfying part becomes insignificant. I loved this movie; my friends loved this movie. For those of you who are in doubt about purchasing it: How often do you find a video on Poledouris?

Thank you all, once again, for giving us this unique treasure on film music. When is the next movie about film composers coming out? I will get my copy right away!

Semih Tareen  
Seattle, Washington

Thank you for your feedback. Sadly we do not have any immediate plans to make another documentary, but when we win the lottery, we'll do one on every composer we can think of! Unfortunately, between licensing (which we did very little of—no film clips or original soundtrack masters) and actual video production, these things can cost a small fortune compared to our other endeavors.

With these restrictions in mind, we set out to make the Poledouris documentary as a portrait of a man who is creative, has an interesting life, and has written some wonderful music. Its self-imposed limitations are obvious, but people who have seen it like it a lot. We hope fans of Basil's music consider buying it; we're confident it's a good film with a sense of personality and spirit that transcends its budget, and it's unlike anything else you'll find profiling a film composer.

## Striking Goldsmith

I am enjoying the Jerry Goldsmith retrospective. I guess I like *Coma*, *The Omen*, *Damien: Omen 2* and *Psycho II* more than you guys. *Psycho III* I would unhesitatingly place in the top 20 list of best Goldsmith scores. It's one of his masterpieces. I dare say the score rivals Bernard Herrmann's *Psycho*; it's that good as far as I'm concerned. The Norman Bates theme is easily one of the most hauntingly sad themes he's ever composed. The way Goldsmith scored the long, wordless epilogue when Norman, having been released from Sheriff Hunt's office, returns home to brood—it's brilliant. There is so

## John Barry, Marooned

**In June, John Barry appeared on BBC Radio in an interview with Sue Lawley. He was asked to name his eight "Desert Island Discs"—i.e. the recordings he would want with him if he were stranded on a desert island. His choices were all classical; in no particular order:**

Igor Stravinsky, *The Rite of Spring*  
(City of Birmingham Orchestra; Simon Rattle, cond.)  
Ludwig Van Beethoven, *Symphony No. 5*  
(Berlin Philharmonic; Herbert Von Karajan, cond.)  
Anton Dvorák, *Serenade for Strings*  
(Berlin Philharmonic; Herbert Von Karajan, cond.)  
Gustav Mahler, *Symphony No. 9, Adagio Movement*  
(Berlin Philharmonic; Sir John Barbiroli, cond.)  
Dmitri Shostakovich, *Symphony No. 5*  
(New York Philharmonic; Leonard Bernstein, cond.)  
Anton Bruckner, *Symphony No. 8*  
(Vienna Philharmonic; Herbert Von Karajan, cond.)  
Jean Sibelius, *Symphony No. 5, Final Movement*  
(London Symphony Orchestra; Sir Colin Davis, cond.)  
Serge Rachmaninoff, *Piano Concerto No. 2*  
(Warsaw National Philharmonic Orchestra; Herbert Von Karajan, cond.)

much empathy and compassion in the music as well as dark malfeasance.

It saddens me to read the disappointing reviews of recent Goldsmith scores. I've heard that "Goldsmith lite" myself: *Matinee*, *Rudy*, *Malice*, *The Shadow*—not too good, I'm sorry to say. I think it would be great if Goldsmith reclaimed his Berg/Penderecki/Hindemith sound that he's seemingly left behind and utilize that in some concert works the way John Corigliano, John Williams and Richard Rodney Bennett do. Goldsmith writes great serial and atonal music—it makes me wonder why he even bothers to use all these electronic instruments, since the weird sounds you can get from acoustic instruments are often much more spectacular. Goldsmith has always been a major experimenter with such techniques.

Readers shouldn't always be so

## Correction

**In John Bender's review of *Fear Is the Key* by Roy Budd (Vol. 4, No. 5, pg. 33), he criticizes the addition of sound effects to the fantastic "Car Chase" track, and invites the album's producer, Jack Fishman, to respond regarding this decision. It turns out that Fishman passed away in 1986—our apologies.**

quick to blame a composer's age for the seeming decline in their work. There are numerous examples of composers writing powerful music towards the end of their lives. Alex North wrote his great score for *Dragonslayer* when he was 70; Richard Strauss wrote his great *Metamorphosen* for 23 Solo Strings when he was around 80! Shostakovich, Vaughan Williams and Hindemith did excellent work towards the ends of their lives. I recently bought a copy of Malcolm Arnold's 9th Symphony—he's in his 70s, and it's a great piece of music! So I think if those guys could/can still cut it, so can Goldsmith. In fact I was very pleased with his work on *The Mummy*.

Sean McDonald  
Detroit, Michigan

This is an interesting topic about how a composer's (advancing) age affects his work. There are two major differences in how aging affects film rather than concert composers: 1) Film composers have to keep up with changing pop styles and attitudes, rather than concert composers who can ignore such things, if they so choose, in favor of their own intellectual pursuits; 2) film composers are forced to write on grueling schedules with many outside distractions, unlike concert composers who can take years to do whatever they fancy.

In this light, it's astounding that Goldsmith (70), Jarre (74) and Bernstein (77), among others, have remained so active. How cool!

Forgive the belated response, but I love the Goldsmith buyer's guide. First of all, some insignificant bits of minutia: *Fierce Creatures* was released in 1997; *Twilight Zone: The Movie* featured Nancy Cartwright (voice of Bart Simpson) in the "It's a Good Life" segment; "filmically" is not a word (*Poltergeist*)—you could have used "cinematically"; and if you watch *Deep Rising* you'll notice the end credits (inexplicably missing from the CD) feature three distinct, brilliant melodies.

Here is a partial list of composers deserving of a buyer's guide: Elmer Bernstein, Carter Burwell, Bill Conti, John Debney, Patrick Doyle, Randy Edelman, Danny Elfman, George Fenton, Robert Folk, Elliot Goldenthal, Dave Grusin, Bernard Herrmann, James Horner, James Newton Howard, Trevor Jones, Michael Kamen, Henry Mancini, the brothers Newman and cousin Randy, Basil Poledouris, Graeme Revell, Marc Shaiman, Howard Shore, Alan Silvestri, Christopher Young and Hans Zimmer. I'm sure that many readers would agree that these and other individuals are due, so hopefully (and eventually), they will be honored in this manner.

Tor Y. Harbin  
Buffalo, New York

Maybe we'll do an Anton Karas soundtrack buyer's guide: one entry! After Goldsmith will come Horner, and we hope to cover many of the other composers you list. We may need to find a way of abridging them because they're so difficult; we had to bump the next Goldsmith installment to next issue. One thing we're dying to do is get a composer to annotate his guide to us; we'll see who is available.

## Bender Scores Internationally

I am glad to announce that here in Ireland we are receiving your publication fast and on time. I am also happy with your present reviewers and critics, and especially John Bender, who has devoted his time to providing your readers with his exhaustive research on "Score Internationale." This is the first time I have really enjoyed reading

a magazine that has something different to offer in terms of discussing and focusing on not just American but also Italian and other European releases. John Bender did not deserve to be slammed for his contributions to foreign film music (see Vol. 4, No. 4, Reader's Poll, pg. 21) and I hope that FSM intends to retain this section for lovers of Italian film music. Well done, John Bender, and please keep up your excellent standard.

Some people become very disheartened when someone like John Bender or any contributor prints a review which is not to their liking, and immediately dismiss it as dross. We must never take anything too seriously, otherwise we lose sight of what a contributor is trying to point out. It's only a review and should not be taken as a personal indictment.

So, please keep John Bender's "Score Internationale" for your overseas readers.

Joe McLoone  
Dublin, Ireland

We sure will! Next up from John is an interview with the king of German genre soundtracks, Peter Thomas.

### Veni, Vedi, Verdi!

Writer John M. Barry certainly caught me with the goods (Vol. 4, No. 5) when I suggested part of *The Greatest Story Ever Told's* "Via Dolorosa" might

have been composed after the preview and that, in fact, the music in question was by Verdi! I'm afraid I must plead guilty to being more familiar with film scores than I am of the first movement of "The Requiem." I suppose my occasional contributions to liner notes and insets are more suited to picking out dear old Max's interpolations of "Battle Hymn of the Republic" and "America the Beautiful." My sincere apologies go to Maestro Verdi, to whom I am profoundly sorry for any untoward turning that may have occurred during your, hopefully, otherwise peaceful repose. Unless, of course, Maestro Verdi was at the preview!

Ray Faiola  
New York, New York

### In my opinion...

After reading several recent CD reviews in FSM I feel compelled to write you on how I personally view film music. The reviews, for the most part, seem to be authored by people who forget that the pieces of music in question are not written as spontaneous works but are inspired by, and (more importantly) slaves to, a predominantly visual bias.

Film music is written for films. Film music's real intent seems to get forgotten in the pages of movie music publications. Film music can only be evaluated when it is laid up against the picture. While it's interesting to read

reviews of soundtrack albums, the analysis is always based upon the music apart from the film. There's nothing wrong with this—I've been doing this since high school—but reviews should emphasize the fact that they are rating the music in the "living room," not with the images the music was designed for.

Outside of providing the odd great tune, few scores, today at least, and not due to any inherent defect in the music but more to certain acceptabilities in recent years—amount to much when removed from the visual element. And what's with all those ratings anyway?! If there is, for the listener, enjoyment in the music removed from the film, then more power to them. But a composer (and filmmaker) did not fail if they didn't manage to maintain interest in your living room some night or the music was "nothing by itself."

There are exceptions of course. "Snappy tune" scores notwithstanding, there has been some killer music written for films (generally where the film's palette allows more for a classical approach to form and development). Hearing the LP of the score for *Star Trek: The Motion Picture* for the first time in January '80 was a watershed moment for me. While listening to the music (on my friend's kick-ass stereo system) I was continually

thinking, "This has to be one of the most beautiful things I have ever heard!" I remember having much the same reaction upon first playing my dad's original Deluxe Edition stereophonic pressing of *Ben-Hur*.

I realize that I am playing devil's advocate since Mr. Goldsmith, for one, often writes film music imbued with a certain integrity and sheer toughness: When you tear his music away from the acetate and then give it deep consideration it would appear that he is one of the finest (if not arguably, the finest) composers around today—by any standard. Which is why I wish he would write more works for the concert hall.

By the way, thanks for your support of Gerald Fried. A grossly underrated composer. There's a guy I would hire in a second!

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Zbigniew Preisner has been one of Poland's leading film composers for over 20 years, and started writing for documentaries and various

short films as early as 1978. His first full-length feature was *Prognosis Pogody* (*The Weather Forecast*) for director Antoni Krauze in 1982, a score of which he is still very fond ("That was the kind of music I like the most"). He wrote music for over 50 European films during the 1980s alone.

Preisner's first Hollywood movie was *The Secret Garden* in 1993. It was a brave decision on the part of the filmmakers to ask him to score their family picture, since virtually all of his work previously had been for starkly serious movies, but this did not worry him. "It was something that came about by accident," he recalls. "Anyway, I'm not sure you could classify it as children's music, because it wasn't really a children's film—it was something anyone could enjoy. You just have to follow the director—in this case Agnieszka Holland, who'd done *Olivier* and *Europa Europa* and others with me. Ultimately, I am a film music composer and I must follow filmmakers. I wouldn't be good at comedy, and perhaps not at children's music—who knows? I like serious music. I am serious. Louis Malle was serious. Krzysztof Kieslowski was serious."

### Remembering Their Collaboration

Preisner is most famous for his work with director Kieslowski (*Dekalog*, the *Three Colors* trilogy, etc.), and with whom he had one of the great composer/director relationships in European cinema. He has fond memories of the director, a close friend. "It all started in 1982. Poland is the sort of country where you just bump into people, and this is how I met Kieslowski. I was involved in writing a score for another film, and he was in the same studio at the time. We ended up going to a restaurant together—a very bad restaurant which served nothing but vodka and herrings. So, we ate herrings, drank vodka, and he said to me, 'It's my first film and I'd be

Kieslowski said, 'It's my first film and I'd be grateful if you'd write good music.' He never had to ask me again.

grateful if you'd write good music.' He went rambling on like this for an hour, and I went away and did completely my own thing. He never had to ask me to write good music again."

Kieslowski died of a heart attack in 1996, aged just 55. At the time, the director and composer had been planning a large-scale, high-concept concert. "One day, we had an idea of organizing a concert that would reflect on the meaning of life," the composer says. "The premiere was planned to take place on the Acropolis in Athens. We had in mind a grand spectacle which would reach back to Greek tragedy. Krzysztof Kieslowski would be the director, Krzysztof Piesiewicz would write the script, and I began to compose the music. We planned this occasion to be the first of a whole series of concerts." As it turned out, their vision would not be realized.

The music that Preisner did write has been adapted into his new CD, *Requiem for My Friend*, written in remembrance of Kieslowski. "It was not the most pleasant piece of work for me because of the circumstances to which it was connected. It never occurred to me that I'd be writing a requiem for my dear friend—but that's life and that's how the piece originated. It's intended to be a way of saying good-bye to him. My Requiem accompanies him on his last journey."

The album (Warner Classics 3984 24146-2, 18 tracks, 68:22, ★★★★★) is split into two halves—the first half is the requiem, and the second is a tone poem. It is a fascinating and, at times, moving

# Regaining Composure

POLISH COMPOSER ZBIGNIEW PREISNER BRIDGES THE CONCERT HALL WITH FILM MUSIC VIA A TOUCHING TRIBUTE TO A FRIEND

by Jonathan Broxton and James Southall



A COLORFUL COLLABORATION: Preisner's work with late director Kieslowski (background) included the film trilogy *Red, White, and Blue*

work, either marred or blessed, depending upon your point of view, with long periods where nothing much happens apart from the occasional gong crash or woodwind flutter.

### First Presentation

The world premiere of the Requiem took place in Poland in 1998 to great acclaim. The British premiere took place at the Royal Festival Hall in London on March 19, 1999—three years to the week after Kieslowski's death. The BBC Concert Orchestra included, as well as the regular complement, a cimbalom (Hungarian dulcimer) tucked away in one corner of the stage; a trio of gongs hung in the center of the percussion section; and at the very back a huge church organ, whose complex pipework rose high into the rafters.

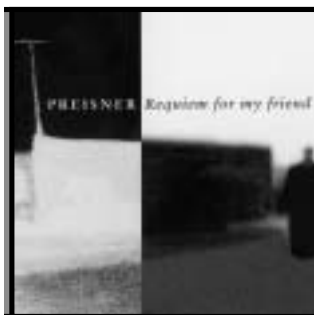
The hall itself was massive, and its acoustics truly impressive. Preisner's music, which included many pauses and extended moments of silence—a trademark style that he has developed over the years—sounded especially impressive, with the sudden stops causing the notes to linger in the air seemingly forever. Another superb touch was the use of different-colored lighting during the concert, and as the performance went on, the orchestra was regularly swimming in hues of deep purple, oceanic blue and an incredible



combination of reds and yellows which, surprisingly, seemed to bring out some of the inner meanings of the music, and added volumes to the experience as a whole.

### The Concert Experience

As conductor Jacek Kasprzyk made his way to the podium, he was followed by the five vocalists who would feature prominently in the performance: soprano Elzbieta Towarnicka, male soprano Dariusz Paradowski, countertenor Piotr Lykowski, tenor Piotr Kusiewicz and bass Grzegorz Zychowicz. Off to the right of the orchestra was a young woman dressed in shimmering white, Dorota Slezak, who was simply credited as "voice." As the Requiem began, the combination of the majestic, reverential sounds of the church organ and the vocalists' tones filled the room, creating an affecting atmosphere of sorrow and reflection. Gongs, tolling bells, arias in Latin and Polish, and long, drawn-out notes on the organ bid a melancholy farewell to one of the cinema's greatest auteurs.



It was not the most pleasant piece of work for me because of the circumstances... but that's life and that's how the piece originated. It's my good-bye to him.

"Life," the second half of the Requiem, brought the orchestra fully to play and had a much broader scope and style. The music followed a life, from birth to death, and encompassed all the conflicting emotions that occur in between, including love, hate, peace, sadness and discovery. Two instrumental soloists both had major parts: Jerzy Glowczewski, on alto saxophone, lent an organic quality and a sense of the contemporary to the music, while the sound of Jacek Ostaszewski's beautiful recorder (a bold choice) added romance and effervescence. Parts of "Life" sounded truly massive in scale, something not normally associated with Preisner's music, and finished with an angelic prayer, sung in Polish by Ms. Slezak, a touching climax.

The second half of the concert was devoted to specially arranged performances of seven of Preisner's film scores. It began with the evening's only oddity, an unusual but engaging series of piano improvisations based on the "Les Marionnettes" theme from *The Double Life of Veronique*. Guest pianist Leszek Mozdzierz, bathed in white light, obvi-

ously enjoyed himself enormously, and rapidly changed from style to style, from percussive and contemporary, to jazz like, to purely classical all within a matter of moments.

Then the orchestra and Mr. Kasprzyk took over once more, performing a soft rendition of "Bolero," the fashion show theme from *Three Colors Red*, which featured a gorgeous harp solo and imaginative string work. The superb circus-like theme from the BBC television series *People's Century* was next, a wonderfully bouncy and dramatic piece which again seemed to have Mr. Mozdzierz on the piano in absolute raptures.

The concert version of the theme from *Dekalog 9*, "Nymphaea," featured lovely choral work and another virtuoso piano element, while the "Tango" from *Three Colors White* was quick, fiery and full of passion. The highlight of the second half, though, was undoubtedly the performance of Van den Budenmayer's "Concerto in E minor" from *The Double Life of Veronique*. Opening with a tender oboe solo, the piece slowly grew in size and power, becoming

more turbulent, until the bravura vocals by Elzbieta Towarnicka—the voice of "Veronique"—dominated the entire performance. The final piece, the "Song for the Unification of Europe" from *Three Colors Blue*, ended the evening on a thoughtful note, its

Latin choral work, recorder solo and slightly ecclesiastical aspect lending it an appropriate tone of veneration.

Preisner himself enjoyed the concert. "I would have been pleased to see one or two people at my concert. But more than one or two came [three thousand, in fact] and I was very happy to see this many people enjoying my music.

"We wanted to do something new, something between an opera and a rock concert. I really don't like the atmosphere in regular concert halls. There are fantastic facilities available to make music these days, but the concert hall can have a poor atmosphere—harsh light, poor acoustics and so on. I like the way Pink Floyd and Queen do it. Krzysztof and I wanted to produce a concert in this style. We thought of doing a concert on the Acropolis. The actual opening in Warsaw was an attempt to do something like this, and it was a great success. It makes things much more interesting."

The composer's music has a distinctive style, often incorporating a variety of instru-

mental soloists. "Those who are the most important to me in music are the soloists. They contribute more than just the notes I write, they contribute to my music their creativity, which I then complete with the orchestra. Because of the soloists, my music becomes more their own personal expression, and has a greater intimacy as a result."

Preisner is also renowned for actually using silence as a musical instrument in its own right. "Generally speaking, the most beautiful device in music is silence, but it must be correctly developed. I do so in the best way I can. I liken it to a painting on a wall—if it is surrounded by a whitewash, it brings the painting to life, and it is so much more beautiful than if it were surrounded by other paintings."

One of his collaborations with Kieslowski, *The Double Life of Veronique*, features a concerto which is credited to Van den Budenmayer, a mysterious "composer" whose true origins are bizarre—because they're fictional. "Many people ask me about him. When Kieslowski shot the movie, he originally wanted to use some of Mahler's music, but this proved too expensive to license. He asked me to compose something original in Mahler's style, and we were looking for the name of a composer—something different, something to be taken seriously as 'proper' music. Both Kieslowski and I liked Holland, and the name Van den Budenmayer looks as if it comes out of Holland, so we chose that. Afterwards, we got thousands of questions about Van den Budenmayer. We gave him my birth date but 20 years earlier and he even started appearing in music encyclopedias! At one point, someone wanted to take me to court accusing me of stealing his music! Nowadays, if I write bad music, I accredit it to him!"

### Thriving Under Communism

Poland seems to be unusually blessed with film composers—not only Preisner, but also Wojciech Kilar and Jan A.P. Kaczmarek have begun to make names for themselves amongst fans and the media alike. Preisner says there are more composers in Poland who have great or even greater talent, and thinks that communism may be ironically responsible. "In the Communist regime, music was the only thing that wasn't censored—how do you censor music? It can mean so many things to different people. That's why we have so much good music in Poland. I know at least 30 great composers working there."

However, Preisner does not hold exactly favorable views of the Hollywood system, which is why he hasn't worked too often on American films. "I do not like to work in America. Nothing attracts me to go there. I do not like glare. I am interesting in creating something different—a new reality. In

(continued on page 18)

From sappy to jaunty to spooky to weird, Christopher Beck gets to flex his musical muscles every week on the cult hit *Buffy the Vampire Slayer*. From the

sound of the title, one may think the show is a genre trapping, but thanks to his association with the "fang gang," Beck now has an Emmy sitting in his studio.

Beck says he got into scoring in a round-about way. "I started writing songs in junior high, emulating what I heard on the radio, mostly top 40 bands." He enrolled in college as a computer science major but decided to take up saxophone as well. It turned out he didn't have the patience for the grind of practice. "No matter how good your ideas are, if it sounds like a dying cat it's not going to reach anybody," says the musician. So he set out to find a way to make music without too much effort and songwriting was an easy fit. "I gravitated toward composing more than anything, out of laziness. It came easy to me and there were no gaps in my skills that I had to practice like I had with the saxophone."

By senior year, Beck was failing out of computer science so he switched to music full time and ended up with a degree in music theory and composition. It's ironic to see that Chris the "musician" has a studio in Burbank full of computers and electronic gadgets. "Computers and music go together in two ways," he says. "When you're writing a computer program, it's about looking at a blank page and having an idea of what you want to create. The methodology in programming is the same as I use to make music, so they are the same on an abstract level. When it comes to the technical side, when something breaks down," he says motioning toward the rows of buttons, sliders and gauges, "I can usually fix it myself. That doesn't help me get jobs or compose music, but it helps make my day-to-day life smoother."

### Real World Choices

After college, Chris saw himself as a composer for musical theater or opera. "Interestingly enough, the restrictions that are placed on film composers, I sought out. I was never comfortable with a completely free-form expression of my artistic vision. I'm not one of those guys who has ideas that need to be expressed. I do have ideas, but I don't care about them. If I didn't have jobs with deadlines, I wouldn't

# Fangs for the Melodies

A CHAT WITH **BUFFY THE VAMPIRE SLAYER'S** SCOREMEISTER CHRISTOPHER BECK

by Cynthia Boris



**FAITH-FUL FIENDS:** Fellow slayer (Eliza Dushku) busts a demon's chops on Buffy

write. So I seek out situations where I have to compose but I don't feel like this diminishes my validity as an artist."

Chris's leap into the soundtrack field came when he found a leaflet for Buddy Baker's scoring program at USC. After joining the program, he felt he had found his niche. "People were responding well to my work, I really liked it, was good at it and I hit the ground running." Before graduating from the program he was already working as a ghostwriter for a low-budget TV series called *White Fang*, a job which eventually led to his taking over the scoring duties completely in the second season. At the same time, he landed an internship with famed TV composer Mike Post. "I spent a year working with him. It was an amazing learning experience. He would turn out so much work, so fast, it was incredible to watch."

Working on *Buffy the Vampire Slayer* has made a huge difference for Beck. "It's the first show of my career that is a bona fide hit. I feel like I genuinely have fans, people who listen to what I

do. It makes all the difference in the world from sitting here writing episode #12 out of 22. Now I say *Buffy* to people and they go 'Wow, that's great.'"

The biggest perk the composer got from his association with *Buffy* was an Emmy win. "It was an amazingly big deal for me," he says. "I always thought guys with orchestras had the distinct advantage, that there was no way a synth score could win. I was up against people I'm a huge fan of, like Mark Snow from *The X-Files*. He certainly deserves three or four Emmys by now so it's weird that I beat him. But it's a great weird."

An orchestral score is something that Beck dreams of. Time and money constraints on *Buffy* and his other projects have left him able to utilize little more than synthesizers. "When you have 60 great musicians in a room playing a piece of music, the result is the sum total of 60 incredibly talented people putting their own nuances into it. The piece lives and breathes. It's warmer, more emotional—it's more intense when it needs to be." Beck tries to lessen the "cold" sound of electronics by using one or two live players

Winning the Emmy was an amazingly big deal made weirder by worthy competitor Mark Snow

when he can. A single flute, or a human voice adds expression to his work without driving the cost through the roof.

"Besides the sonic difference," he says, "there is a difference in what you can get away with writing. When you have an orchestra, you have the entire vocabulary of 500 years of symphonic sound to work with. You can write anything that your inner imagination can think of. Sure, I have all the instruments in these boxes," he says, patting a stack of black metal and dials, "but some sound more real than others. There are certain licks that sound good and a huge number that don't. I have to stay away from those and as a result my range of expression musically is much smaller when I'm writing for this box than I am for an orchestra."

Within his "boxes," Beck does manage to create a wide variety of music and sound for *Buffy*. While you might expect a series about vampires to be loaded with traditional eerie melodies and thumping chase music, *Buffy* has much more. From the quirky violins in "Bewitched, Bothered and Bewildered" to the softly hummed dirge in "Passion" to the tear-jerking love theme that follows *Buffy* and *Angel*, there is always a surprise for the ear.

### The Work Keeps Growing

"How do I do it?" says Beck. "I write what I think sounds cool and I hope other people think it's cool. There are 22 minutes on average for every episode, up from 19 last year. The show has gotten bigger and they found more places to put the music. I spend five or six days per episode and toward the middle of the season they always get behind and I end up with a bunch in a row that have to be turned around quickly."

Beck receives the finished episode with a temp score in place and ideas from series creator Joss Whedon. "I'm lucky I don't have to deal with the phenomena of 'temp love.'" Producers and directors, while they're working on a film, fall in love with what they have for a temp, then the composer is in the unenviable position of having to rip off the score. I've never been in that position for *Buffy* but sometimes I see that the temp is what works. The score they keep going back to for the zanier episodes is Danny Elfman's *To Die For*." Beck used the Elfman score as a jumping-off point for his recent comedic episode, "The Zeppo." He took a solo violin and added a bit of Latin percussion to spice things up. "The funny thing with the solo violin is that it was there for only minutes, but everybody remembers it. Adding the percussion gave it

an energetic, quirky sort of 'yee-ha!' sense."

After a full year of *Buffy*, one would think the composer has it all down pat, but not always. "The snow music for 'Amends' was a complete rewrite," he says. "Amends" was *Buffy*'s Christmas episode which featured a magical snowstorm blanketing the Southern



Buffy composer  
Christopher Beck

California town of Sunnydale, while *Buffy* and her love *Angel* share a heart-wrenching moment. "Originally, I had something in there that was much less overtly emotional with a little more restraint. But Joss likes the heart on the sleeve and I didn't agree. I was very much attached to the first draft but he wanted it to be as emotional as possible. In the end, he was right."

Beck has dived into the world of feature films by scoring Miramax's *Guinevere*, which will play the art house circuit next fall. Featuring Stephen Rea and Sarah Polley, the movie depicts the struggle of middle-aged man who's failing as a photographer. He seduces various young women as he teaches them to sculpt and paint, and each one he calls *Guinevere*. "With the film," says Chris, "I'm doing something that I feel is more personally mine. Stylistically I used a variety of sounds borrowed from different types of contemporary electronic music. My brother, who is a techno/hip-hop producer in Berlin, supplied me with some unusual sounds, lots of backwards prickly things that I incorporated into the score. The only live thing in the score is Sarah Polley's vocal on one track."

These days Chris is gearing up for production on the *Buffy* spin-off series *Angel*, which will film over summer hiatus. "I was offered the music on *Angel* but I'm also doing some speculative writing for the theme. It's a challenge because a theme is so front and center. The average music cue can be buried under dialogue but this has to be great. You're writing a mood and there is no style established. It's that blank page again."

So back he turns to his buttons, keyboards and tiny TV screen. The video playback begins: "Previously on *Buffy the Vampire Slayer*," says the voice-over. "Two seconds too late," says Beck. He shifts keys, switches and tracks and suddenly the music has moved back two seconds so it's exactly where it belongs. 21 minutes and 32 seconds more and another *Buffy* is ready to air. FSM

### Zbigniew Preisner

(continued from page 16)

America, even directors are regarded as virtually nobody with respect to studios, let alone composers. I am interested in musical creativity, and there just isn't the time to do it in America. Few people are willing to take a risk on something new. I know examples of many problems experienced by such composers as Nino Rota—Francis Ford Coppola loved his music for *The Godfather*, but the studio wanted to remove it and replace it with something more mainstream.

"In L.A., you can either accept what you are told to do, and do it that way, or do nothing. For me—I don't accept. If a director wants a score in an American style, he should get an American composer. If they pick me, then they must go with what I feel is appropriate or get someone else. In Hollywood, everything starts and finishes with the budget of the film. It is obscene that actors get \$25 million for two weeks' work. It's very bad, you know. That's the budget for a small nation. Everybody is afraid to make decisions. In Europe, the artist has more chance to be creative. My favorite composers are the ones who work in Europe—Nino Rota, Ennio Morricone, Michel Legrand. I like to create something new with music—otherwise, what's the point?"

This is an incredible belief for a composer to hold, but it sadly means that Preisner will not get many Hollywood commissions. But it is refreshing and gratifying to know that there is someone whose musical talent is matched by his dedication to the creative process, and his continued search for interesting and heartfelt music in the face of rampant commercialism.

Preisner has recently completed a number of new scores: *Liv*, a short film by the young director Edoardo Ponti; *Foolish Heart*, Hector Babenco's new feature; *Dreaming of Joseph Lees*, a new British film, directed by Eric Styles, featuring Samantha Morton, Lee Ross and Rupert Graves; and *The Last September*, based on the novel by Elizabeth Bowen, directed by Deborah Warner and featuring Maggie Smith, Keely Hawes, Michael Gambon and Fiona Shaw. There will be a performance of his Requiem in America at some future point (announcements will be made at [www.preisner.com](http://www.preisner.com)) and he is planning further straight classical compositions: "I have some plans to write more, and this is what I am involved in presently. Of course, I will be happy to stage the Requiem anywhere, by invitation." FSM

With thanks to Laurence Aston, Talia Hull, Jan Novitzky, Kasia Pawlowska-Benda, Magdalena Raczowska and Zbigniew Preisner.



# beat guy

Emil Richards is a busy man.

Richards found his musical calling early in life when he began to play the xylophone at six years old. He spent most of his young life supporting himself as a professional percussionist until 1962 when, at the request of President John F. Kennedy, he and a small jazz combo embarked on a world tour with Frank Sinatra. It was on this trip that Emil first began to develop an interest in the various percussion instruments the world had to offer. And it was the beginning of the beginning for Richards as we know him (and believe me, we all do), for upon his return, he set up shop in Los Angeles and began performing with the film orchestras.

Several years and several international trips to study and collect percussion instruments later, Emil is now the preeminent West Coast percussionist. He is the man composers turn to when they need to know which ethnic percussion instruments to use in a project. He is the man they turn to when they need something no one has ever heard before, which often requires him to dig into his collection of self-designed instruments. In short, he is the man to call when you need to know anything about percussion.

And call they do. Talking to Emil on the phone you can't help but be honored to join an illustrious list of tinny voices, each calling him for percussive advice and possibly setting up a trip to the warehouse where his collection is housed. His list of credits reads like a who's who of film composers and projects. Herrmann, Raksin, Bernstein, Fielding, Goldsmith, Williams, and all the Newmans are there. Films like *Altered States*, *Brainstorm*, *Close Encounters*, *The Outlaw Josey Wales*, *The Sand Pebbles*, and even the movie *Newman's Law* are there.

Today Emil divides his time between regular recordings with film orchestras, gigs with his own jazz ensemble, authoring books,



and the continual development of new percussion instruments. Fortunately, he was able to find a few spare moments as his dinner sat cooling on the table amongst his guests to tell us a bit about himself, his job, and his long-garnered insight into the world of film music.

## welcome to rhythm nation

*Doug Adams: Say I'm a composer calling you up and looking for a new sound. What's the usual process you would go through with someone?*

Emil Richards: Well, I would find out

what the picture is about, where it takes place. We'd pin it down to what countries the picture is in and the locale and what instruments are indigenous of those areas. And then, probably make an arrangement to get down to the warehouse to look at the instruments of that place.

Then we would talk about rhythms of the locales—certain rhythms that might work. And are there any albums, are there any records that he can borrow or listen to? I've learned to pin down people by showing them just the instruments from the [specific] area, because there are so many instruments the composer gets real boggled, and I, through experience, know that I have to make another trip down there just to pinpoint the instruments of interest for that particular film.

Then I'd ask what the picture is about, and if there are some real spooky sounds, if there are some comical effects he would need. So we would get into things like that.

*DA: Let's say that I would call looking for something that's not an ethnic effect or anything like that. I'm just looking for a bizarre sound, something no one's heard before, something that you might have built or something like that. How would you lead me in terms of recommendations that way?*

ER: Well, after listening to what the film is about, I would mention some of the newer things that I have that I know that this particular composer may not have heard. If I've got them around the house I'll play that sound for them on the phone, which is a little deceiving. Or, when we get together I'll be sure to bring those instruments along.

*DA: I know you're always keeping an eye out for the new percussion instruments and sounds. What kind of things catch your ear? What's to keep you from knocking the lamp off the bed table and saying, "That's going to be my new sound"?*

ER: There's nothing to keep me from

Legendary percussionist **emil richards** is Hollywood's different drummer  
Interview by Doug Adams

doing that. I've done it on occasion.

DA: *Is there one set of qualities that catch your attention more than others?*

ER: No. Going around the world collecting stuff, my wife and I have found that there are so many sounds around us that we came up with three books of making instruments from common objects in the home or yard. Those are legitimate sounds! Sometimes, we'd find a bamboo Jew's harp as opposed to a metal Jew's harp from India or Sicily, or wherever (the bamboo one might come from Bali). But it's harder and harder to find new stuff.

We've come up with a bunch from around the home or yard that make wonderful sounds. Especially wind chimes made out of nuts and bolts, and wrenches, and peanut butter jar tops, and paint can tops, and beer cans, and saki bottles. I mean it's on and on. I have about three or four instruments to play with spoons that are just incredible. We're always building on it. My best sources for that kind of stuff are hardware stores, junk yards, and metal places—places that have good sounding metal. There used to be an aircraft surplus that put a bunch of stuff on sale every Saturday morning, so I went off to this air-field surplus place just to find stuff.

DA: *You mention peanut butter jar lids—is that something that you just happened across or are you looking for these things?*

ER: No, what I have found is that you can hit one thing and it may not sound like anything, but if you tie it with a piece of fishing tackle and put another of the same object next

made of wood and I've gotten those, so I try not to pass up anything, really.

## jazz for jazz's sake

DA: *I thought we could talk a little bit about your own impressions about film music, since you're so immersed in that. Did you listen to a lot of film music as a kid?*

ER: Yes, I did. I had a wonderful theory teacher. While I was in high school I was studying theory with a gentleman by the name of Ascher Zlotnik, and he was very interested in Miklós Rózsa, and Alex North, and Frank Skinner, and all of the composers that were around at that time. And he would get the scores and we would follow them and listen to them. As a result of his influence, my aspirations were to come to Hollywood and be a film musician, more than a composer. I just wanted to play. And fortunately I got to play with Alex North and [on] Bernard Herrmann's last picture [*Taxi Driver*] and with a few of the heavies that I had heard when I grew up. I think I did one with Miklós Rózsa, and Frank Skinner, and Korngold, and on and on. Just one or two of their last scores.

DA: *As someone who's so well-versed in the world of music, where do you think film music stands in the scheme of things? Is it an art form or is it just commerce? Where is it at?*

ER: It's very healthy. In the last four or five years we're back to 80- and 100-piece orchestras. There are maybe two or three synth players on most scores, but they have taken

lot of instances it just isn't the norm for a film score, but it is used where it's applicable. Look at a score by Dave Grusin, or Pat Williams, guys that come from a jazz background who incorporate beautiful changes in their music. Johnny Mandel and Marty Paich also come to mind. There are a lot of composers who do use that type of music. I worked with Mervyn Warren from *Take 6* on a movie called *Steel*. And although it wasn't totally jazz-oriented, there were some wonderful chord structures happening. So, I think jazz—at least the chord structures and the influences are definitely there in film music.

DA: *How do you compare your live jazz ensemble gigs with your large-scale studio gigs, or even studio gigs where you might have some jazz to do?*

ER: Well, there's such an advantage for me playing in a club, let's say playing some jazz, that when, in many cases there's a source cue you get a chance to improvise. Or sometimes in a score you get to improvise, and I just feel that because I have jazz as a background and I still am active in playing clubs, that's such a plus when it comes time to have that thrown at you in a film score. It's just comfortable and it feels good and I look forward to it. And I don't think I'd feel that way if I didn't continue my jazz chops, so to speak.

DA: *I read in Percussive Notes [the official publication of the Percussive Arts Society, of which Emil is a member of the hall of fame] once that Planet of the Apes is one of your favorite scores. What makes that stand out?*

music increases in difficulty as we grow with sounds... Because of Sequencers  
and all, the younger guys give us a Challenge that the old masters didn't

to it, you cannot believe the resonance of the sound. That's really what gets me started. If I think I hear something that has a little bit of ring, I'll just tie it with some fishing tackle and put one of two others next to it and it's just astounding how great the sound is.

DA: *In all of your travels, have you ever come across a percussion instrument and said, "Ah, I'll never use it," and left it behind?*

ER: No, what I did come across in Tibet was some human-boned instruments. There's a prayer drum made with two skulls—a male and a female skull of persons dead under the age of 16. The top of the crown of the skull is glued to the other one and the human skin is put on the hollow end. Then a rope is attached to that with the thumb bone, and you shake it from side to side and you play it.

And then there's a thigh bone trumpet—a literal trumpet made out of the thigh bone of a man. Those were two instruments my wife just wouldn't allow me to buy. There are prayer drums that come from Tibet that are

their places as just another member of the orchestra. They have not replaced the full sound of wonderful orchestras. I think it's in a very healthy place and I think, with the advent of the younger composer who has had the advantage of a lot more listening through his own little cassette player or CD player, it has really come a long way. I think that the music is growing and composers are very, very aware of world music and all kinds of music. Music is definitely healthy in the film area.

DA: *I know you're quite a jazz aficionado; do you think that jazz as a musical language is getting brushed over today?*

ER: No, I don't. If jazz is meant to be used, I think it does, in certain films. I work a lot with Clint Eastwood and he definitely is a jazz aficionado. He's a jazz piano player, his son is a jazz bass player, and he tries to use jazz music as often as he can in his scores. Lennie Niehaus comes from a jazz background and he uses Lennie quite a bit.

I think jazz is used where it's needed. In a

ER: Well, Jerry Goldsmith used some unusual sounds. At that time I didn't have any Chinese opera gongs which are a clanky kind of real boingy metallic sound. But, hitting the bottoms of stainless steel mixing bowls gets that real wonderful boingy sound. And Jerry just freaked over that sound. So, we used a whole bunch of those and he kind of left us, within the structure of so many bars of music, free to just play as many of those sounds as possible. And whenever you're given a little bit of freedom within the limitations of the click track and bars going by catching timings and all, it's really gratifying and it's productive. And it's a joy to be able to do things like that.

DA: *Was that improvised just as instruments that you were picking, or were you doing the rhythms also?*

ER: Actually Jerry writes pretty much everything. So it was a matter of using those sounds and maybe he says, "Get a little busier," which meant I didn't have to stick

strictly to eighth notes, I could throw in some rhythmical improvisation. And whenever you get a chance to do that it's really fun.

DA: *What would make your all time top ten (or whatever) list?*

ER: Oh, that's hard.

DA: *You can just throw out one or two...*

ER: You know, I'd have to go through a list and just look at them all to try to pin them down. Let me say this: any time I worked with Jerry Goldsmith, Michael Kamen, Bill Conti (Bill is a wonderful writer), or God, the old Mancini things, it's been great. It's easier to do it by composer rather than the other way around. James Newton Howard is a wonderful writer. John Frizzell, Steve Porcaro, some of the younger guys are really coming across wonderfully. Although I don't work for him much, I like Tom Newman's stuff a lot too.

## the contemporary beat

DA: *You said that some of these younger guys are doing pretty complex stuff. Do you think the complexity in percussion parts is increasing or decreasing?*

ER: *Space Jam* was quite a challenge. James Newton Howard hadn't done anything quite like that before. Being a mallet player I catch all the heavy xylophone parts. I love doing it and so, yeah, the younger guys are starting to put up a little bit of a challenge. Don't forget, they have all of the sequencers at home and they can listen to it that way. Translate that into a human playing, and it can be quite challenging. But, I love it.

DA: *You've been playing these scores for a good while now; what do you see as the basic difference playing for the guys that we hold up as classics—the Herrmanns and the Norths—and playing for some of the new guys—Tom Newman or Danny Elfman or anybody like that? How do you compare these scores as a performer's—any different?*

ER: The younger guys have really been influenced by the old masters and they're just taking up where the others left off. There's no way to compare one to the other, but I would say that music increases its difficulty as we grow with sounds. Because of sequencers and all, I think the younger guys give us quite a challenge that the older masters didn't.

Older guys like Dave Raksin made me sound like I touched my instrument for the first time! I don't know anybody that put me through it like he did. But, some of the younger guys like Danny Elfman can write things that [laughs] really challenge you. And of course, Frank Zappa used to do that to us all the time.

And don't forget the masters knew their limits and how to get the work done within a six-hour day. The younger guys know that too, but for some reason I believe we have the luxury of more time for each cue than we used to.

Movies give a few extra days now than they did in the old days.

DA: *How specific do your parts usually get? Are they even going into things like the kinds of beaters they want and things like that?*

ER: Correct. It's very, very cut and dry. The type of mallet, the hardness, the softness. There's not much left to chance. Most of the composers really, really know what they want and I find that there's less and less guessing what you really have to do. Especially in the way of percussion.

I might add the only thing in percussion that I would like to see more of is—a lot of our instruments are still standing there for your ears out in front [and not blended with other instruments], whereas they're not mixed and married the way you can marry a woodwind section and get some interesting colors. Some people do it. Jerry Goldsmith does it. Lalo Schifrin does it. There are some composers that really mix the colors of percussion, but I encourage and feel that the younger composers should be doing that more often.

DA: *That's the next question: What qualities appeal to your own musical sensibilities?*

ER: Well, I love to listen to good string sections. I like to listen to wonderful brass. I like every aspect of the orchestra, really.

DA: *How about in terms of compositional styles or techniques? What kinds of things do you find appealing in that world?*

ER: I would say Frederick Delius is one of my favorite composers, so if anybody writes in that vein, I'm really thrilled.

DA: *We always hear that the L.A. film orchestras are the best sight-readers in the world. They always know exactly what the music needs in emotion and balance and energy and so on. From your point of view, what gives you guys that musical savvy?*

ER: Well, there are about 500 of us that do all the work and in the course of a month, you run into just about all 500 studio musicians. And because we play together with each other in the course of a month, I think that helps. Plus many of the players here are with the symphony. There are three or four symphony orchestras here—the Glendale Symphony, the Pasadena Symphony, the Long Beach Symphony, the Los Angeles Symphony, the Los Angeles Philharmonic, and then the L.A. chamber orchestra.

All of us just play with each other all the time. So I think that helps.

DA: *After playing on so many projects after all these years, how do you keep your enthusiasm up? Does it every start to feel like you're just going to work and paying the bills?*

ER: No. No, every new job is a new challenge because every picture demands a different type of music. And I find every single score that I work on a challenge and gratifying because of that. FSM

## DEAD MAN'S CURVE

A FILM BY DAN ROSEN

STARRING MATTHEW LILLARD, KERI RUSSELL, MICHAEL VARTAN,  
RANDALL BATINKOFF, TAMARA CRAIG THOMAS AND DANA DELANY

ORIGINAL SCORE BY SHARK



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# TINY TUNES TITANS

**B**eginning almost a decade ago in 1990, Warner Bros. enacted a system of scoring animation for weekly television shows in a manner which had not been seen since the heyday of Warner's classic *Looney Tunes* shorts, which provided a hugely popular, wiseacre alternative to Disney animation from the 1930s to the '50s. A core group of talented composers drawn from film, television, orchestration and other venues gathered to grind out some of the most complex, energetic and dazzlingly performed music to be heard in Hollywood since the legendary

Carl Stalling held sway over the Warner Bros. studio orchestra four decades earlier. Steven Spielberg's *Tiny Toon Adventures* established the formula and was quickly followed by *Animaniacs*, *Pinky and the Brain*, *Freakazoids*, *Road Rovers*, *Hysteria* and other spin-offs. In addition, producer Bruce Timm launched an ambitious dramatic show, *Batman: The Animated Series* in the wake of Tim Burton's successful theatrical *Batman* film starring Michael Keaton. Just as Danny Elfman's *Batman* film score had revitalized motion picture scoring in 1989, so did Shirley Walker bring a new, dramatic richness to cartoon scoring that rivaled the depth and power of the theatrical film scoring of the period.

The list of composers who worked on the Warner Bros. shows reads like a who's who of the Hollywood film and television scoring community: Bruce Broughton, Morton Stevens, Art Kempel, Dennis McCarthy, Richard Stone, Fred Steiner, Joel McNeely, Don Davis, John Debney, Laurence Rosenthal, Arthur B. Rubinstein and Hummie Mann, as well as Walker and her team of players on *Batman: The Animated Series* and the later *Superman*. The challenge for these men and women was to create and maintain a smoothly operating system that would allow them to produce dynamic, complex and brilliantly performed music on a weekly basis to accommodate Warner's animation commitments.

## Continuing the Grand Tradition

Douglas Frank, executive vice president of music at Warner Bros., was instrumental in engineering the system that eventually achieved those goals, but the inspiration was director and producer Steven Spielberg, a longtime fan of the original Warner's *Looney Tunes*. "Steven Spielberg had approached [head of Warner's animation] Jean McCurdy and Warner Bros. in general," Frank explains. "Conceptually, he had an idea to do a series featuring what might be thought of as the next generation of *Looney Tunes* characters. The *Tiny Toon* characters all resembled *Looney Tunes* characters. That was the engine that was driving this thing, because Warner Animation had been dormant for a few decades, and this kind of jump started Warner Animation to go back into production with something with Steven Spielberg at the helm, and Tom Brueger and Jean being president of animation."

Spielberg expressed his desire that the music of *Tiny Toons* continue in the tradition of the legendary Carl Stalling, whose rambunctious musical punctuation of the original *Looney Tunes* animation shorts practically defined cartoon scoring. Brueger and McCurdy had experience with animation scoring at other studios, including veteran TV animation producer Hanna Barbera. The process at these other studios had almost always involved creating a library of reusable music cues in order to save time and money, an approach that Frank recognized would be problematic if the aesthetic vibe of the original *Looney Tunes* was to be recreated.

"If you were to actually do it the way it was done with Carl Stalling, Milt Franklyn and company, you are to score each episode or cartoon individually in what is referred to as the Mickey Mouse style of scoring," Frank explains. "After a little research you find out that there was a Warner Bros. orchestra in residence; they showed up every day, and these cartoons were not recorded necessarily in one day—sometimes it was done over the course of many

days or even perhaps a week or two. We realized that if we scored every cartoon individually that it would take us way beyond what was budgeted for music, so I was talking about Warner Bros. spending a lot more money than they had intended."

Frank's solution was a gamble in more ways than one. "I made a deal with them, a friendly deal between executives, and Spielberg wasn't involved. It was between McCurdy, Brueger and myself. In order to build a library you have to start to score episodes anyway, so the deal was that after six episodes, if Jean and Tom felt that the music made an incredible contribution and a hell of an impact to the cartoon, that they would agree to finance the scoring of each cartoon. But if they didn't think so, we'd do a library. So we completed two, and it didn't take any more than that. We sent the first two over to Spielberg, who went crazy for it and shared it with some of his friends, and I even understand he shared it with Jeffrey Katzenberg, which is an interesting thing because shortly after that Mr. Katzenberg structured a three-picture deal with Broughton [at Disney], and one of the first questions he asked Spielberg was, 'Who the hell is doing the music for these? It sounds great.'"

#### The Man Called Broughton

Veteran composer Broughton was the man who initially impressed Spielberg. Broughton had ample experience in film scoring with projects like *Silverado* and had worked with Spielberg on *Young Sherlock Holmes* and *Harry and the Hendersons*. He was also one of the few contemporary film composers to tackle feature animation shorts on the *Roger Rabbit* cartoons "Rollercoaster Rabbit" and "Trail Mix Up," as well as his first animation work on an early Epcot short called "The Making of Me."

"I had already talked to Disney about doing *The Rescuers Down Under*, and at the same time *Tiny Toons* came in," Broughton recalls. "So this one-minute bit of Epcot was a tryout for me personally to see how I'd deal with animation. I think *Tiny Toons* was the first real animation scoring that I did, particularly in that old-fashioned style. *Rescuers* wasn't like that, and the guys who were producing *Rescuers* were a little miffed that I was doing *Tiny Toons*. I think it bothered them because *The Rescuers* was such a high-class job and the animation was so spectacular, and *Tiny Toons* was TV animation that was done in the old style—real slapstick and pies in the face and all that stuff. It wasn't a big deal, it was just that they thought, 'We've got the classy job, why are you doing this?' But for me it was great because I got both worlds. *Rescuers* was done as an adventure score; there are lots of bits that are animation, but they wanted me because I was the guy who did *Silverado*. With *Tiny Toons* it was entirely different; they wanted it like Carl Stalling."

With an initial order of 65 half-hour episodes (later extended to well over 100), Warners faced a tremendous challenge in delivering their product with a full slate of original scoring. Frank quickly realized that a consistent administrative voice was needed on the series. "What seemed to be important was the Stalling tradition, the sound of *Looney Tunes*," he says. "So the thought was to go with what we

called a supervising composer: Hire a composer and let that composer make creative choices as far as other composers that would come in and do individual episodes. Of course, the supervising composer couldn't do any business on behalf of Warner Bros. in terms of making deals; I did all that."

Frank quickly realized that Broughton was the obvious choice for the job. "I think that there was a time that Bruce had mentioned to me, way before *Tiny Toons*, that as a teenager he was torn between two occupations. One was a musician and composer, and the other was this love of animation. I never forgot that, and so I called him and explained the situation and wanted to know if he wanted to be the supervising composer on *Tiny Toons*. And I said I did not have Bruce Broughton money—because of the way animation is broken down and scaled, certainly for one cartoon episode you're not going to get paid what a guy like Broughton is used to being paid for a movie. Bruce accepted the challenge, and I think there were something like 26 composers who worked on *Tiny Toons*."



Arrivederci ANIMANIACS...  
Bye-bye BATMAN...  
So-long SUPERMAN...  
The 1990s have proved  
to be the second  
golden age  
of Warner Bros.  
animation scoring  
Tribute by Jeff Bond



One of the regular contributors to *Tiny Toons* was composer Richard Stone. "It became very clear that Richard was very different from the other people working on the show," Frank recalls. "Far more dedicated, just had a different handle on things, an understanding that was superior to the other composers and orchestrators working on the show. He started to get the call more than anyone else, and I remember having lunch with him and asking him what he wanted to do when he grew up. And he told me that if he was so busy doing animation for television that he had time for nothing else that he would be the happiest composer in the world... at which point I warned him to be careful what he wished for. And basically that's exactly what happened."

With *Tiny Toons* in capable hands, Frank was faced with another challenge when the stylized but gritty *Batman: The Animated Series* launched in the wake of the blockbuster success of Tim Burton's live-action *Batman* movie. With sophisticated scripts and well-known actors providing voice-over work, *Batman: The Animated Series* called for an approach more akin to live-action dramatic scoring than music for animation. "Shirley Walker has been a friend of Warners for years, first observed and noticed I think when she conducted the score to the first *Batman* movie that we did, the score written by Danny Elfman," Frank points out.



"She took off with it and did exactly the same thing on the *Batman* side that Bruce and Richard did with the *Looney Tunes* side."

"Doug Frank came to me because we had worked together on *The Flash*," Walker recalls. "When Warner Animation came to him about this series *Batman*, they knew they didn't want the Danny Elfman theme or necessarily a Danny style of music. We used Danny's theme for the first year; Mark McKenzie did an arrangement of that, I believe. In the beginning, I had created a theme that they really loved which is now the theme for the character that we know in the orchestral phase, and then I did as many of the first series episodes as I could, because I wanted to set the style for the show and have the opportunity to work with the producers and get the music where they wanted it to be."

#### Writing the Rulebook

It was Bruce Broughton who established the operating procedures for the new shows on *Tiny*

*Toons*. "I had the responsibility of doing the theme and scoring as many of the shows as I was able, and then for the ones I couldn't score it was my responsibility to find composers who could," Broughton says. "That was a trip. I started getting submissions from agents and from other composers and I was listening to tons of material, and I really needed to find people who could do this. I found lots of composers who were really good—the best guy for the animation was Richard Stone. Richard started doing *Tiny Toons* and was an instant hit, and after the first series was over I'd really had enough, but he was just getting started. He loves this stuff, and

he's so good at it. He was able to find a lot of other people, too; he brought in people he knew and we had a big team. There were lots of excellent composers: Joel McNeely did one or two, Art Kempel was good at it, Ron Grant was good at it."

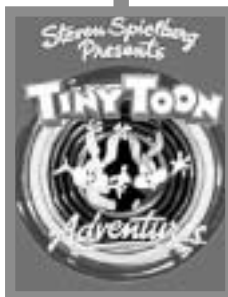
Broughton ultimately was credited with 17 *Tiny Toons* scores, although he points out that only seven or eight were complete episodes,

with the remaining ones being individual six-minute segments whenever the half-hour episodes were broken up into three separate shorts. "Occasionally someone would do two of those spots and I'd do the other one," Broughton recalls. "For instance, there's one Morton Stevens did; he did two of them and I did the other one. The third one was a version of the Hungarian Rhapsody that I'd laid out with the story guy. I think one that Joel McNeely did, we

broke it up the same way; it depended on who was going to die first."

Broughton recalls the ways in which the different composers handled the challenges, particularly Stevens, a veteran of television scoring who passed away in 1991: "Everybody with the exception of Mort bitched because they were so hard. I got Larry Rosenthal to do one. There were certain guys who could do it and certain people who couldn't; certain people had the technique that would let them do it easily. Larry Rosenthal is a terrific composer, and Larry has the kind of style that's very fluid, very melodic and he was able to make quick changes, so he just had the style. I called him and I don't know why he did it, but he came in and looked at the show and I was looking at him thinking, 'He's thinking this was a bad idea.' But he did it. He was just so fried because he was really paying attention and doing it right. Everybody who did it right got fried, except for Mort. Mort would just dash 'em off."

Broughton was also responsible for the *Tiny Toons* theme. "I did the *Tiny Toons* theme as a demo so that Steven [Spielberg] could hear it. Steven was the producer, and although there was a line producer, Tom Brueger, who was doing all the production, scripts and day-to-day work who answered directly to Steven, Steven was the guy who would make the phone calls. If there was something he liked he would give me a call, and if there was something he *didn't* like he'd give Tom a call, and then Tom would give me a call. I made the demo that had to be played for everyone, including Steven, Jean McCurdy, Doug Frank and everyone else."



#### A Silly Mouthful

The familiar *Tiny Toons* lyrics were added later, originally without Broughton's knowledge. "I thought it was going to be an instrumental thing, which was what I wanted as a composer—I didn't want anyone to muck up anything I'd written with words," he jokes. "One of the writers on the show, Wayne Kaatz, said, 'I can do lyrics for this.' And I thought, you can't even *sing* this song—it's too goofy. And he did a silly demo to my music and you *could* sing it. It was a mouthful, but you could do it. Tom Brueger and I did a little work on the lyrics, but it's primarily Wayne's credit. So all of the sudden it became a song, and then I realized about a year later that it was a brilliant idea, because every eight-year-old in the country could sing this song. It was done with my reluctance but it was a great idea. I was always happy with the tune and I was really glad to have written that song. When we got the Emmy for it Tom Brueger got up and said the lyrics—'We're Tiny, we're Toony'—and said, 'This is the stuff of which Emmy Awards are made.'"

Meanwhile, Broughton's administrative duties took up the bulk of his time. "I would hire the composers and as much as possible go to the scoring sessions, sit in the booth and if necessary make changes and deal with production problems with the music," the composer explains. "When I could I would go to the spotting as well. I involved myself as much as I could, but at the same time I had a feature career going, and I would get there thinking I was going to die. It was just too much work. I remember Doug Frank one time, who supported the composers to no end, really

I thought,  
you couldn't  
even SING  
this song  
(TINY TOONS)...  
it's too goofy  
[for lyrics]  
—Bruce  
Broughton





the most backup I'd ever had from the music department—he came in one time and I was there with my face on the ground, and he said, 'You're not gonna make it through this; you're gonna quit.' And I said, 'No, Doug, I'm gonna do it.' And I did it and got all the way through, but knowing that Rich Stone was there, it was like, why would I do it when he's there? He's terrific at it and he's really enthusiastic; he loves it. So I never had anything to do with *Animaniacs*."

Back in the Batcave...

For Shirley Walker, who had produced a number of feature-worthy orchestral scores for *The Flash*, *Batman: The Animated Series* came at a time when orchestral television scoring was being dramatically curtailed. "Things were really going in a different direction," she remembers. "I really had a sense that we had to have the next wave of people who know how to do this and who have an interest in continuing with the goal of writing. I asked around: other composers, other orchestrators, the libraries and contractors and got the names of people who they felt were up and coming but hadn't had the opportunity to have their name on the music they were writing yet. A few of them had credits but most of them had been doing things that didn't lend themselves to that. Like Carl Johnson—he had been doing work for Landmark Entertainment in their theme parks with big orchestras, but not in film." Composers Harvey Cohen, Michael McCuistion and Lolita Ritmanis ended up providing scores for both *Batman* and *Superman* episodes; McCuistion also scored the direct-to-video *Sub-Zero* feature starring the Dark Knight.

For Walker, finding composers with the right frame of mind for the collaborative, high-pressure environment was a paramount issue. "That was the gauge for me of whether they went on or not. Everybody meets opportunity differently, and some people have so much pent-up desire for their own music and their own sound that no matter what you've discussed with them, when the opportunity comes they just can't contain themselves, get with the program and realize that they're a foot soldier here. Some people were willing to be part of the team and maybe wait for the possible future opportunities to blossom in their own way, and I really didn't want to wrestle with egos because of the schedule that these things had to be produced under."

Part of the assignment meant occasionally dismissing composers who were unable to do the job—a process Walker was intimately acquainted with, having gotten a pink slip herself from Broughton when she'd attempted to write a score for *Tiny Toons*. "I flunked the Carl Stalling cartoons," Walker laughs. "Ron Grant had an episode of *Tiny Toons* and Bruce called me to give me an opportunity to write a few minutes on Ron's episode. I came in and poor Bruce was the one who had to call me and say, 'You know, Shirley, you just didn't really hit it on the head.' He was very gracious and took complete responsibility, saying he hadn't made it really clear what they were looking for. I wasn't faithful enough to the harmonic conventions of Carl Stalling's writing for it to fit in. I was able to hit the picture okay, but I just didn't capture the sound of the music adequately. What you have to do is take the work that you've been asked to emulate that closely, which nor-



**THEY'RE ANIMANIACAL:**  
The composing team at 1999's daytime Emmy Awards (from left to right) Gordon Goodwin, Tim Kelly, Richard Stone, Julie Bernstein and Steve Bernstein.

mally you don't want to do because you're plagiarizing somebody, but when it's a dead guy and it's in the Warner Bros. family, it's a different situation. But you have to look at the harmonic conventions and how he uses orchestration and how he uses the music to his picture."

"I think Shirley's a terrific composer," Broughton says. "But one of the problems I had in listening to the demos was determining who wasn't close to it. I had some guys get really pissed off at me. I got phone calls, letters, people saying, 'How dare you!' To me it was nothing personal; I just couldn't afford to take the chance on it. And having said that, I can't say that everybody who worked on the series did a great Carl Stalling impression, because they didn't. There were a lot of guys who weren't as great as other guys, and there was only one Richard Stone and one Art Kempel and one Joel McNeely; those guys did it pretty close and others didn't get that close. In the 100 episodes we did I don't think we had any disasters but we did have some crappy scores. I warned them and said you're gonna get some bad scores and you'll have to work it out. With Shirley I just didn't hear it, so I couldn't do it, and it was really rough because I think the world of Shirley as a human being and as a composer she's terrific. She can write anything, but this one I just didn't hear. But at least she didn't call me up and tell me I was a jerk... she probably said that to her husband!"

For Walker, the experience provided a valuable lesson about how to approach such administrative issues. "Having just gone through it with Bruce and seeing the way he handled it, it gave me a clue to keep the focus on the product and just tell them, 'Look, perhaps I didn't make clear to you what we were looking for and this isn't working.' With some people I was very frank and honest and just felt we couldn't work together. It's always difficult and unpleasant and it depends on the person, too; some people are able to get the picture right away and be gracious about it and other people want to make you feel bad and you get an earful."

"It was clear that in a lot of cases the bigger names, the guys with more clearly formed musical personalities weren't the best ones for the job," Doug Frank points out. "They



couldn't give up their sound and fit in to what we were trying to do. It was the orchestrators who often turned out to be the best at it, because they were used to fitting in to the aesthetic of another person's work."

### The Stalling Touch

Broughton was the first composer charged with resurrecting the style of Carl Stalling, a job that required research and respect for Stalling's work, something Broughton had in spades. Broughton knew that there was originally far more give and take between Stalling and the Warner Bros.

animators, with music being written and recorded while the animation of the shorts was still being worked out. The *Tiny Toons* process didn't allow for that kind of integration.

"We had to do them after the fact, so ours was always post-scoring, which was never the way with animation before," Broughton recalls. "With the old animation, you could sit down with

the animators and look at bar sheets and figure out that this action was in 12s, or this action was in tens, meaning that there's a certain beat; they're animating so every step is happening ten frames apart or twelve frames apart or whatever. So Stalling or Scott Bradley or whoever was doing these old cartoons could write their music and know exactly where it meant to go."

On *Tiny Toons* the writing was not nearly as straightforward: "You could find out that a scene was in 12's and write it that way, and then find out that the editor had cut it out of synch, so now it was 12-12-jerk-12-10-jerk-12... so with click tracks you'd have to sit there and figure out where the beats are, and the music editors wanted to kill themselves, because while we were all sitting there trying to do this we were sort of reinventing the wheel. Patty Carlin was my music editor, and basically she and I would get on the phone and whine to each other. One time she asked me if I minded if she went away for the weekend, because she was working these long hours, but her people still continued to do this stuff for Rich Stone. By this time they've figured out the system and understand it, but at the beginning we were dying."

Researching Stalling's composing style was nothing new for Broughton. "I had been a fan of Carl Stalling for a long time, before it was hip to be one. I remember watching older Warner Bros. cartoons 10 or 15 years ago and being fascinated by the music. I thought the animation was cool but the music I realized was the thing. For a birthday treat one time when I was doing *Harry and the Hendersons*, which was way before *Tiny Toons*, a friend of mine showed up at the sessions with this lady and introduced me to her; and her name meant nothing to me. She smiled at me and pulled out a picture of a guy, and it turned out this was Carl Stalling's niece. She gave me

some music and memorabilia of her uncle and said she used to come to the scoring sessions with him because he had never married and didn't have any children so she was like his adopted kid. She looked at the *Harry and the Hendersons* orchestra which was 80 or 90 people, and she said this was real familiar to her: I thought I'd died and gone to heaven."

*Tiny Toons* was an opportunity for Broughton finally to follow in Stalling's footsteps. "At the time I actually started getting ready to do it Warner Bros. gave me lots of cassettes of scores, the actual original discs with all the chatting and bad takes and screw-ups," he remembers. "This was before the *Carl Stalling Project* CDs were released. One of the funniest things I heard on it was a version of the William Tell Overture done at an unbelievably fast tempo, and after it was over there's a long pause and you hear Stalling say 'Very good' in kind of a surprised way."

### Realizing a Childhood Dream

After hiring Stone to work on *Tiny Toons*, Broughton discovered that Stone had also researched Stalling well before his tenure on *Tiny Toons*. "I had been a fan of the old Warner Bros. cartoons since I was a kid, and I can remember sitting on the floor and watching a Daffy Duck cartoon and really getting into the music," Stone says. "I remembered Carl Stalling's name throughout my life, and then tried to study some of his music when I was in music school which was very difficult because there were no film music departments. You couldn't study film music, let alone cartoon music. So when *Tiny Toons* was getting started I was in the right place at the right time and had this passion for Carl Stalling."

"Every once in a while Richard would do something and I'd ask him how he figured this or that out, and he had really studied Stalling's technique so we were able to figure some things out," Broughton recalls. "But the thing is, you can never really do anything but the gesture. Stalling is unique and he's the best at being Carl Stalling, and we wound up being very good Richard Stones and Bruce Broughtons wearing his clothes. The other thing is that the *Tiny Toons* cartoons are not the same as *Looney Tunes*: in the 40 or 50 years between the two series everything had sped up. If you look at a *Tiny Toons* and compare it to a *Looney Tunes*, in addition to the difference in the style of animation, you'll see that the *Tiny Toons* are much faster. The gags take a lot more time to develop in *Looney Tunes*. It's like all our kids now are on speed. They don't have the time to sit there and look at Bugs Bunny."

Stone explains that while Carl Stalling is the general template for the series' musical scores, there are exceptions to the rule. "Occasionally when we're doing a musical comedy parody or a parody of a movie or a TV show we'll work in the style that we're parodying, yet superimpose Stalling-esque cueing effects over it. The other thing we enjoyed doing was musical puns. For instance, Stalling would quote a folk song like 'Deep River' when you'd see Bugs Bunny on a rowboat in the middle of a river. There's an episode of *Hysteria* recently about Joan of Arc, and I used 'On Top of Old Smoky.' Then there was an *Animaniacs* where the character Katie Kaboom was worrying about going to her prom because she had a pimple, so I used 'Pop Goes the Weasel.'"

Stone found the bulk of his Stalling research material at the USC archives, which hold a great deal of Warner Bros.

Recording  
on the same  
stage that  
Carl Stalling  
recorded was  
wonderful  
continuity  
—Shirley  
Walker





memorabilia, including production notes, memos, and some of Stalling's original sketches. "They're not available to the public but they are there. They have the parts, too; the actual orchestrated scores have long since disappeared, and I've been looking for them for years and years, but Stalling's sketches in his hand are still there. Not all of them, but a lot of them."

Stone admits that writing in the Stalling style came easily to him. "I had spent so much time watching Carl Stalling cartoons, and the way the cartoon was written and animated it just cried out for certain things. If a character was peeking around a corner, for instance, it cried out for a little glissando on a viola, and if a character was significantly blinking a xylophone would come in. If a boulder fell on someone there was a piano glissando. Because the animators and the writers and Warner Bros. at the time put great value on having their product have the look and feel of the old cartoons, I had a feeling of how to score it also. I was very nervous at the time and had no idea what it was going to sound like, but I guess it turned out pretty well."

While Walker's *Batman* scores didn't require her to delve into Stalling research like her *Tiny Toons* and *Animaniacs* compatriots, the heritage of the Warner Bros. animation scoring department still served as an inspiration. "Most of the show was done on the Warner Bros. stage, which I really loved because there's such a history to that," Walker says. "We were recording on the same scoring stage that Carl Stalling recorded his stuff at, so there was a wonderful continuity for all of us there. It's one of the big rooms in town and it was made available to us very easily because we were on staff."

### The Second Heyday

With the success of *Tiny Toons*, Warner's animation department launched additional series, including *Animaniacs* and *Pinky and the Brain*, all of which took the same unique approach of providing new, orchestral musical scores for all their episodes. As Doug Frank recalls, the Warner Bros. animation gig became sought-after among Hollywood musicians. "There was so much heat on what we were doing musically and we were very fortunate to be awarded, seemingly year after year, all these daytime Emmy awards, that to play in the orchestra became a hot ticket," he says. "Partly because it was far more interesting to play this cartoon music than it would be to play a jingle and even some film scores. A lot of the musicians loved to be in this orchestra because it kept their chops up as opposed to playing in a film score where there were a lot of long, sustained tones; with this there were a zillion notes. When somebody told me they were writing five minutes of music a day, a red light went on and you knew this person was not doing the score properly. With this you would plug away and write maybe a minute or so a day."

Stone, who had impressed both Frank and Broughton during his tenure on *Tiny Toons*, became the chief player after Broughton elected to get out of the animation grind. "I wound up scoring quite a few episodes of *Tiny Toons*," Stone recalls, "and then while *Toons* was being phased out I was asked to be the supervising composer on *Animaniacs*

and, followed by *Pinky and the Brain*, *Freakazoids*, and now a show called *Hysteria*. I was actually musical director of everything at Warners except for the shows Shirley

**FASTER THAN A SPEEDING BATON:**  
Walker on the  
*Superman* scoring  
stage.



was supervising. At one point we were involved with six different series so I obviously couldn't do everything alone, so I've been working with a wonderful group of people including Steve and Julie Bernstein, Gordon Goodwin, Tim Kelly, and Carl Johnson."

Stone added to his team as he branched out into more and more Warner animation shows. "I met Steve and Julie and Carl on a series called *Tazmania*; Tim Kelly was orchestrating for Steve, and he turned out to be a wonderful composer; Gordon Goodwin had been working at Disney; and Eric Schmidt worked on *The Sylvester and Tweety Mysteries*. They would all do individual scores or in the case of *Animaniacs*, which was an anthology show, we would decide who was going to do which cues or which shorts within the half hour."

The workload was heavy. "At one time I was in charge of five different shows," Stone points out. "I always tried to cast the cues based on how different people were available; they weren't all available at the same time and certain people were bouncing back and forth from Disney, and also certain people were better at certain styles. We have had weeks where we've had three double sessions, three half hour shows' worth to score in one week. We were working on the Warner Bros. stage until they remodeled it, and I'm happy to say that we're doing the last five or six episodes of *Hysteria* there."

### Taking a Techno Turn

While Stone and his people labored on the comedy shows, Walker continued to score the dramatic *Batman* series with her own people, branching out to score the equally successful *Superman* animated series, and a show with both characters, *The Batman/Superman Adventures*. But changes were on the horizon. *Hysteria* was rapidly approaching the end of its episodic commitment, *Batman* had finished its run, and *Superman* was also winding down. *Batman* supervising producer Bruce Timm, who developed all of the dramatic WB animated shows, had devised a new *Batman* series for the studio called *Batman Beyond...* a series in which Walker and her team were initially not going to participate. "That was a case where

## Batman Composers

Jeff Atmajian  
Stuart Balcomb  
Lisa Bloom Cohen  
Richard Bronskill  
Kristopher Carter  
Steve Chesne  
Lars Clutterham  
Harvey Cohen  
Wayne Coster  
Peter Davison  
Beth Ertz  
Todd Hayden  
Carl Johnson  
Tamara Kline  
Mark Koval  
Brian Langsbard  
Daniel May  
Michael McCuiston  
Lolita Ritmanis  
Carlos Rodriguez  
Jim Stemple  
John Tatgenhorst  
Peter Tomashek  
Nerida Tyson-Chew  
Shirley Walker

## Superman Composers

Kristopher Carter  
Harvey Cohen  
Sharon Farber  
Michael McCuiston  
Lolita Ritmanis  
Shirley Walker





Bruce Timm, who had an eight- or nine-year history with me, called me into his office," Walker remembers. "He said, 'This is a conversation that I've been dreading and I should have done it weeks ago, but I have to tell you that I don't think you're the right composer for the new show. In fact I don't think the team could really do the new show in the style that I'm looking for.'"

Walker made the obvious deduction that she was being given her walking papers, but the quick-thinking composer had an alternative that provided a stay of execution. "I was able to turn it around and said at least let us compete for the work," Walker remembers. Trying to pin Timm down on the style of music the producer was looking for on *Batman Beyond*, Walker arranged to have some of her composers produce a "mystery

that this was an opportunity for them to bring more of their talent to the show." While a great deal of the show's musical sounds are created electronically, there are live players involved. "Most of it is synth but we do add guitars, bass and a few acoustic instruments; I had two violins on my last one that we processed through a bunch of guitar amps and blended in with synths."

Doug Frank acknowledges that the *Batman Beyond* series is at the opposite end of the spectrum of the orchestral music that Walker, Stone and others have been providing for Warner Bros. throughout the '90s. "It's more of a contemporary sound," Frank agrees. "And Shirley was actually very excited about the prospect, because when you change the parameters of music you have new challenges, and when you're doing episode after episode you look for new challenges. I think Shirley thought it was good for her career because she's been known as an orchestral composer and here she's doing something more machine-oriented and rock-oriented. To a certain extent she wanted to prove that she could do this."

### Is That All, Folks?

With *Hysteria* completing its final episodes and *Superman* finished, the studio is looking at the end of an unprecedented era in orchestral television scoring. For Frank, the change is a necessary result of the studio's creative process. "We react to the need for shows and it seems to be the end of these *Looney Tunes* kinds of shows for the short term. I have no idea what they'll develop for next season but now it seems the cycle is coming to an end." Frank is quick to point out that the practice of scoring all-new animated television episodes with newly performed, original music will continue. "Regardless of the instrumentation or style, we will continue to score each episode of any animation series, because that has proved to be an invaluable part of the making of a cartoon."

In its heyday, the Warner Bros. orchestra was at work every week cranking out vibrant, energetic music, sometimes on a daily basis. While orchestral scoring will still be used on a case-by-case basis (such as Stone's score for a new Warner Bros. theatrical cartoon short starring the Road Runner, "Little Go Beep"), the almost decade-long run of regular orchestral scoring for weekly animation appears to be over. "What we are losing is that palette of colors that the orchestra gives," Walker notes. "What we have kept which I am thrilled to see is that they still want to have talented film composers scoring every episode and doing their storytelling in a musical way for them."

Stone is equally philosophical, particularly given that, unlike Shirley Walker, he will be at least temporarily out of a job after *Hysteria* finishes its final recording sessions. "*Animaniacs* wrapped up its last show, *Pinky and the Brain* has wrapped—it's the end of an era again," he sighs. "We've been privileged to be a part of the resurrection of this style, and it's been unbelievable that we've been able to work with a full orchestra every week for the past eight or nine years, which is unheard of in animation, let alone television in general. There've been maybe two or three prime-time shows that have had acoustic scores in the last few years, and we've been so lucky to be able to have worked with the greatest musicians in the world. I have no complaints whatsoever." FSM

Special thanks to Alison Freebairn-Smith at Underscore Music.



**BAT-MEN AND SUPER-WOMEN:** (clockwise from bottom left) Composers Walker, Harvey Cohen, Lolita Ritmanis, Michael McCuiston, Kristopher Carter; writer/producers Paul Dini, Alan Burnett and Bruce Timm.

CD" that presented their music alongside the metal bands that Timm had pointed up as examples of the musical approach he envisioned for the series.

"We put together a 50-minute presentation for Bruce that mixed up our composers with real bands in this genre and his mouth dropped open once I revealed that all of it was us. He said he had no idea we could do that and that I didn't know how relieved he was. But it really is Bruce Timm's aesthetic: he gave us the example of White Zombie for something that he was interested in, and that ultimately turned out to be a little too dark for a kid's show. But that was the direction he pointed us in. He is much more involved in the music on this series; we come in and preview our unfinished synth stuff for him before we add the guitars so he has the opportunity to give us any little tweaks that he'd like to see."

Walker will continue to function as supervising composer on *Batman Forever*, writing some of her own scores and working with her other composers during the mixing process. "At the beginning I was more involved and I was at all the spotting and previews, but we've reached a comfort level now. I did want to give them more autonomy on this series, because they had all been laboring under being the guest composers on a style that I had created, and I felt

**T**he best movie of the summer, and possibly the year, is at present a barely noticeable blip on the summer movie horizon: it's a feature-length animated movie with no songs, few merchandising tie-ins, and a message whose impact should be redoubled in these post-Columbine times. The

movie is Warner Bros.' *The Iron Giant*, the tale of a young boy named Hogarth Hughes in the 1950s who discovers and befriends a giant alien robot. It may sound like the stuff of Japanese Saturday morning TV, but *The Iron Giant* is anything but ordinary. Based on a book by Poet Laureate Ted Hughes, it's a unique, beautifully stylized adventure that sneaks up on you with a relationship of extraordinary resonance and charm, as well as a heart-tugging finale the likes of which we haven't seen since *E.T.*

Over its long production history *The Iron Giant* has crossed the paths of an extraordinary number of composers, but its final residence seems an act of fate. Michael Kamen, known for scores like *Die Hard*, *Brazil* and *Robin Hood: Prince of Thieves*, seems to have found an almost cosmic connection to the material. "I've known about the story *The Iron Giant* for many, many years," he says. "When I used to write ballet scores I first became aware of a Scandinavian legend about an iron man who lived under a lake, and subsequently tried to research it and make a ballet out of it. I discovered it was *Iron John* and later called *The Iron Man*, and when I moved to England in 1982 to work with Pink Floyd I had a brief meeting with a man named Ted Hughes, who had just finished writing *Iron John*. So the fact that he had written it convinced me to give up on it."

Kamen later stumbled across a musical adaptation of the story done by Pete Townsend of the rock group The Who, which was eventually optioned by Warner Bros. for its animation department. When Kamen was hired on the film he finally had the opportunity to treat musically the story he'd been fascinated with for so long. "I'd been working on epic projects of my own, from a symphony to a combination of the San Francisco Symphony and Metallica, and then to get a call about a movie that reflected a very old ambition to work on this story which has always intrigued me was amazing."

Animator Brad Bird, an alumnus of Fox's *The Simpsons* and other animated television programs, was asked by Warner Bros. executives if there was anything in their stable of properties that he might be interested in, and Bird settled on *The Iron Giant*. "It was he who set the entire legend in 1957 when Sputnik was in the sky," Kamen explains. "He brought in the element of FBI paranoia and the relationship of the monster to a very deep-feeling, human kind of character, but at the same time discovering that he was in fact a weapon." In fact, the giant is an alien killing machine, but that knowledge has been scrambled inside its positronic brain during its violent descent to Earth. Eventually the robot must face its

# IRON GIANT

destiny and choose between its programming and the human connection it has made to Hogarth. For Kamen, the story's message is an important one: "Especially in this atmosphere, the world we're living in today, the idea of teaching children the message that you don't have to be anything you don't want to be, you can be what you choose to be, and in the *Iron Giant*'s case you don't have to be a gun. You can be Superman. It's a great story about developing love for something different from yourself, being compassionate and being feeling in a time when we need messages like that."



**Composer  
Michael Kamen  
turns his  
attention  
to a  
remarkable  
kid flick  
as well as  
the dawn  
of a new era  
By Jeff Bond**

## Getting the Proper Direction

Like most composers with a film assignment these days, Kamen had to face the presence of a temp track with music from other film scores in *The Iron Giant*, but to Kamen the temp score was

a help rather than a hindrance. "Most directors are very proprietary about their work and very exacting about where they want music, but they don't actually fabricate every frame of the film the way an animator does," the composer explains. "And Brad Bird more than most directors has a very global sense of what he wants and he communicated it to a team of animators, a team of actors who read the lines, and he communicated it to me, who told the story musically. The idea of the temp score that appealed to me was that he used so much Bernard Herrmann in it, and he used this very old-fashioned, gutsy orchestra sound that frankly I loved. I grew up listening to great European orchestras and it seemed to me that that was the kind of stylistic direction to take the music in."

According to Kamen, the one thing that a temp score does brilliantly is to illustrate how the right kind of emotion can drive a scene. "If you take something as expressive as that wonderful theme from *E.T.*, although I don't write like that, I know what he means. It's a feeling of awe and splendor and ultimately the most gloriously gratifying thing you've ever seen. You can skin that cat any number of ways. The one thing the temp score does not have is a consistent sense of melody. There's no theme. And when you replace this sort of 'sounds-like-real-important-stuff' material with a real melody and a real tune so you're playing real music behind this real film, you find that it just makes the characters come to life."

Kamen recorded the score in Prague with the Czech Philharmonic, an approach which he is well aware will look like a money-saving gesture to some Hollywood

Working without such synchronization tools might seem like an invitation to disaster in an animated film, but Kamen insists the approach made sense. "It's pretty radical for animation, but god knows people have been doing it since the beginning of film, and the main thing about having a proper orchestra is to take advantage of them playing as an orchestra does, and especially in Czechoslovakia you cannot strap headphones on them all and get anywhere. They're used to listening to each other and following a baton, and it was a revelation to me to be able to conduct them and have them follow me so well. They spurred me into learning to conduct properly. It wasn't easy, because you still need to do minuscule hits, but we did it and we were able to do it in the lap of luxury. The result was phenomenal." (Although in theory the non-union performance should be able to facilitate a lengthy soundtrack album, Rhino's *The Iron Giant* CD looks to be mostly '50s songs with short Kamen excerpts.)

### Heroic Themes and Variations

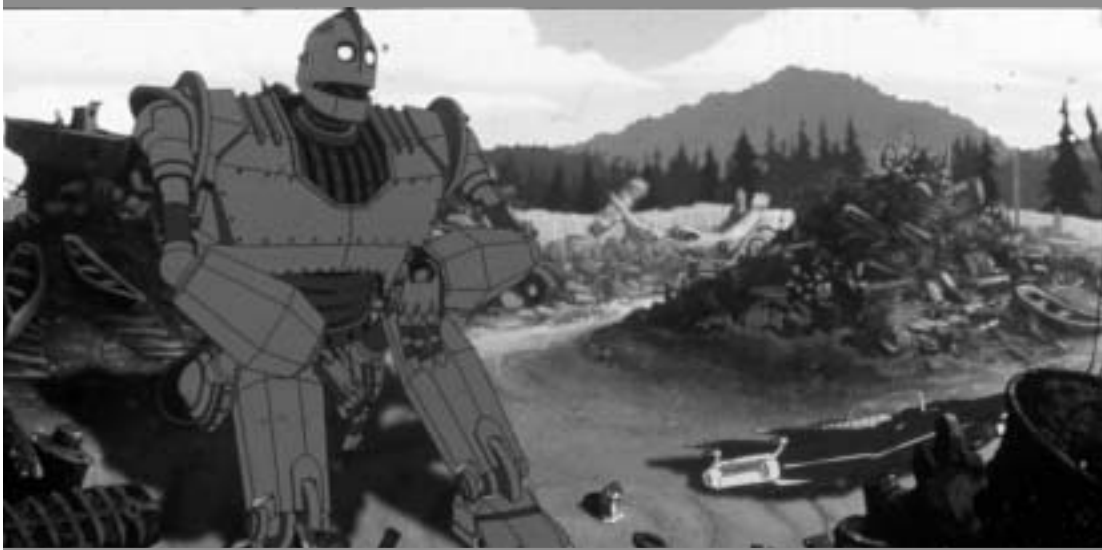
Kamen's approach to the material required themes for the boy Hogarth, the robot, and another special character in the proceedings. "I had to develop a theme for the little boy because it's his story, but eventually he and the giant become the same type of human and they bond so completely that the theme for the giant, which at first glance would be monster music, actually transforms itself into a beautiful melody that he shares with the boy." A crucial element in the story is Hogarth's introduction to the robot of the comic book character Superman, by showing the automaton several classic '50s comic books featuring the character, as well as a series of comics about the villainous robot Atomo, a fiendish mechanical man who resembles the Iron Giant physically. Hogarth's advice is that the Giant avoid acting like Atomo and look instead to Superman as a role model. "There's a point-blank reference to Superman, when the little boy shows the giant a comic book, and I quote the original George Reeves *Adventures of Superman* theme," Kamen notes, "which is very suspiciously like John Williams's *Superman* theme. It's all of six seconds. It comes in on three or four different cues."

The philosophical elements of the story first become apparent in a spellbinding scene in a junkyard at night under the stars, as

observers. "I promise you this has nothing to do with saving money," Kamen insists. "It's the finest possible result for this score, because it's told with that kind of true innocence that the Eastern Europeans managed to hold on to because they didn't get barraged with Western commercial culture. The orchestras play just about like they were coming out of school in 1957. They have the most wonderful concert hall built for Dvorák, and we recorded the orchestra without the normal configuration for film—there weren't any click tracks or monitors for the orchestra, nothing like that. I just had to conduct a symphony orchestra and get them to play the music."

Hogarth tries to explain the concept of death and the human soul to the uncomprehending Giant. "It's wonderful because the little boy becomes the robot's father; he's explaining to the robot about death, like his puppy died," Kamen marvels. "It's just so sweet and enchantingly honest. It's the kind of film that really stays with you, and I have to say I feel so lucky in the last year or so to be working on projects like the combination of Metallica, *The Iron Giant* and a symphony at the same time that the *Mr. Holland's Opus* Foundation is really kicking ass." (Kamen established the Foundation, named after the 1995 film he scored about a music teacher, to

**THE IRON GIANT**  
is going to  
mean something  
to people...  
it's one of  
those archetypal  
stories that will  
resonate and  
last forever





help provide musical instruments for students.)

Kamen acknowledges that his work on the picture hearkens back to another classic (and underrated) fantasy film. "There's a lot of *Baron Munchausen* vibe in this score. Both movies deal with life and death and children, and in a strange way *Munchausen* is about Sally looking after this old man." But, Kamen found that *The Iron Giant* required less music than the typical animated film due to the strength of its story and execution—the score is not wall-to-wall. "Even though it's classic animation, the story is so well told that music can be a collaborator; it doesn't have to be holding your hand the entire time."

Despite its growing reputation and pedigree, *The Iron Giant* is still a question mark in a summer brimming with profitable but disappointing and overhyped blockbusters. American audiences have yet to embrace any non-Disney feature-length animated movies, and the song-free, ambitious *The Iron Giant* is a gamble for Warner Bros. While Kamen is aware of the film's dicey marketing and distribution situation, he stresses that the film's box-office take is ultimately unimportant. "This movie is going to mean something to people. Even if this movie isn't successfully marketed, this movie will find its way into people's hearts. It's the kind of film, because of the style of animation and the kind of storytelling, not to mention the story itself, and the way it's told... it's going to be around for 50 to 75 years. It's more like *Snow White* than it is *The Lion King*, and I think it will resonate forever and be one of those archetypal stories that kids will always want to see. The immediate audience may be gigantic, and I hope it is, and everybody may embrace it and love it. Certainly everybody I've shown it to does."

#### The Future in the Light of the Past

With work on *The Iron Giant* finished, Kamen is turning his attention to a topic that's also on just about everyone's mind: the end of the century, and of the millennium. He's recently been commissioned to compose a symphony for the millennium to be performed by the National Symphony Orchestra in Washington, D.C. in January 2000. While Kamen's previous concert works have been concertos featuring solo instruments, his new work is different. "I really believe in melody, and it's a chance to do something for full orchestra without a movie that is not a concerto for saxophone or electric guitar or a ballet or anything else; it's a proper symphony for symphony orchestra. And while I could add all of the group of instruments from the world of popular music, I think I'll keep it completely clear of that and write a piece that's relevant to a symphony orchestra of today. So it's a very melodic piece and it tells a story."

Although the original request was to celebrate 100 years of American music, Kamen found that route rather limiting. "All I could hear in my head was John Phillips Sousa's cymbals clashing!" Kamen laughs, noting that he

elected to give the commissioners a thousand years of history rather than a hundred. "I've always been interested in the Native American cultures of the Southwest," the composer explains. "I knew of the Amisazi and their



CALL HIM MYTH-TER  
KAMEN: *The Iron Giant*, (above) and *Kokopelli*, (below).

incredible existence and their beautiful homes and the incredible spirit of these people who lived 1,000 years ago in canyons, and left a record of thousands of drawings on the rock, of people and spirits and animals and maybe spacemen—I don't know what they are. Certainly there's one person who keeps recurring, who is a flute player known as Kokopelli. And it seemed to me to be a great opportunity to say people a thousand years ago were the same as we are now and the same as we will be in a thousand years from now. We tell the same stories, we care about the same things. The thing that keeps us unique as human beings is that emotional spirit, and our music is nothing more than the true representative of that."

For Kamen, the symphonic work differs from a film score in how the material relates as a whole, as opposed to 50-odd individual film cues. "A symphony is one long statement and it has to have a design from beginning to end, just like a film score," he explains. "These people made this very mysterious migration exactly a thousand years ago—they left the canyons, led by this flute player, and we don't know where they went to—but we have a record of them and know they're just like us. And, in a thousand years from now when we're ready to leave the planet we'll still be feeling the same things and spinning the same stories with our music and our hearts."

The piece has a name that's borrowed from the American Indians, an Iroquois name that describes the very last stage of the crescent moon: as it's just brilliantly illuminating the side of the moon, it sometimes sheds light on the entire face of the darkened new moon to come. It's a great spectacle which the Iroquois call "The New Moon in the Old Moon's Arms," the composer explains. "It's a glimpse of the future in the light of the past." With *The Iron Giant*, the millennium symphony and a recent orchestral concert incorporating the music of Metallica, that makes a pretty good description of Michael Kamen.

FSM



# A RETURN, OR

Say what you will about the man, but George Lucas knows a thing or two about destinies. Who else would have had the courage to predict a mixed response to his own Most Anticipated Film of All Time? Yes, *Star Wars: Episode One—The Phantom Menace* is finally here, and as Lucas prognosticated, fans have staked their claims on either side of the judgmental fence.

John Williams's *Phantom Menace* score, however, has proven less controversial. Those expecting to revisit fond memories found enough familiar territory in Williams's music to satiate their nostalgic demands, and those searching for a forward progression found several surprising twists and turns. A few fans have quibbled that Williams doesn't seem to place the same emphasis on leitmotifs as in the previous three scores. While this is true, it should be noted that the *Phantom Menace* themes are woven more deeply into the score than in previous *Star Wars* efforts. In fact, his new *Star Wars* themes are constructed much in the same style as his previous ones and many of the new themes seem to vaguely reference the older ones. Intervalic relationships and connections have remained consistent, as has, more or less, Williams's harmonic language. Nowhere is that more apparent than in Williams's hub of the score...

## 1 Duel of the Fates

Here lies Williams's equivalent of the Force theme for *The Phantom Menace*. Neither character-driven nor event-oriented, this theme represents the unseen-events-unfolding (or "phantom") aspect of the film. Even more interesting is the fact that the theme's construction is close to the original Force theme, which represented many of the same ideas in the original trilogy. Like its predecessor, this is a diatonic tune with large leaps and downward motions—the *Star Wars* notions of maturity and timelessness. It's almost a dark flipside to Williams's original theme. Both hinge upon the first four notes of the minor scale, which may also tie them to one version of Anakin's theme ([2b] below).

The Duel of the Fates theme is associated with a churning Orffesque ostinato [1a] which Williams often treats thematically in the score—most prominently at the film's climax where it underpins the Force theme. Also noteworthy is the choral component [1b] which hints at the same harmonies as The Imperial March/Darth Vader's theme: minor triads a minor sixth apart.

## 2 Anakin Skywalker's Theme

Anakin's theme first appears to be sweet and slightly scampish, connected to the established *Star Wars* sound with its translucent

Lydian mode implications—the same mode heard in Yoda's theme, for example. However, closer inspection reveals a heavy emphasis on chromaticism and sustained dissonances, and while Williams reins his theme in and maintains its sweet and innocent visage, it's constantly threatening to spin out of kilter at any moment—representing Anakin's true potential. The final result is one of Williams's most complex and cohesive *Star Wars* themes.

The primary version of this theme incorporates both the perfect fourth and perfect fifth intervals—Williams's *Star Wars* intervals of heroism and boldness (see Obi-Wan's theme, Luke's theme, etc.). However, following this introduction, the composer bends the theme out of the heroic mold with odd chromatic inflections and melodic leaps. At a few crucial points, Anakin's theme embraces rather than redirects these darker hues—most notably in the final phrases of the concert/end credits version where it references the harmonies and melodic structure of The Imperial March/Darth Vader's Theme [2a].

There also exists a rising, scalar setting of this tune [2b] drawn from the introduction of the concert version. Interestingly, if the opening notes of Duel of the Fates were to be transferred into a Lydian mode, they would form the opening notes of Anakin's theme. It's possible that (a) Williams is hinting at the boy's importance in future events, (b) Williams is lending cohesion to the score by beginning motifs similarly, or (c) it's just easy and logical to begin themes with the first four notes of the mode in which they reside. During the final battle, Williams uses a heroic variation of this version that concludes with a rising fourth [2c]. In one instance, the composer lays a rising fifth over this figure and introduces the *Star Wars* main theme, tying Anakin's heroic

actions to his future son's.

Rumor Control: *Anakin's theme is reportedly built upon a twelve-tone row, and while this may be true, the theme is not strictly serial in nature. If Williams did base this theme on a row, he buried it pretty deeply inside the construction.*

## 3 Qui-Gon Jinn's Theme

Although this character's theme is pretty well masked within the score, his actions are underscored a handful of times with the material seen here. Williams says, "Qui-Gon's theme had to do with nobility, because he is a teacher, a master, a moral conscience for the young Jedi,"<sup>1</sup> so it's not surprising that this material is, again, very close to the Force theme in construction. (Note the two minor phrases beginning with the climbing dominant-to-tonic perfect fourth.) This theme is most apparent in the film during Qui-Gon's desert duel with Darth Maul and upon the character's eventual fate.

### The Musical Themes of STAR WARS: EPISODE ONE—THE PHANTOM MENACE Analyzed By Doug Adams

# A NEW HOPE?

## 4 Darth Maul's Theme

Darth Maul's motif—which seems to double, at least in one instance, as a motif for the evil Sith—is the first non-pitched *Star Wars* character theme. Scored for whispering voices, the Maul theme offers one of Williams's most adroit gestures: the evil that dare not sing its theme. Indeed this motif with its vaporously cloaked malevolence evokes more danger that the barely-there character could possibly do on his own. Musically, the theme paraphrases the choral motto from *Duel of the Fates*, although Williams does incorporate variations—even extending to the lyrics.

Darth Maul also seems to have some association with Petrushka-like tenor drum patterns—perhaps building upon Williams's notion of non-pitched material for this character.

## 5 Darth Sidious's Theme

If you think this theme sounds familiar, you're right. The film's central baddy is scored with the Emperor's theme from *Return of the Jedi*. This is a dramatic foreshadowing—à la Herrmann's Rosebud motif in *Citizen Kane* or Waxman's Black Knight theme in *Prince Valiant*—showing Darth Sidious and the Emperor (aka Senator Palpatine) to be one and the same.

**Rumor Control:** *Williams's score proper ends with "Augie's Great Municipal Band," [5a] which sounds like a major, pentatonic variation of Sidious's/The Emperor's/Palpatine's Theme. However, recent comments from Williams's camp (not from Williams, himself) have denied this connection. Purposeful or not, the connection is audible, and would seemingly be appropriate for the senator's rise to power. Hopefully the issue will be cleared up in future installments.*

## 6 Jar Jar Binks's Theme

Jar Jar's theme consists of a series of stooping chromatic hiccups reflecting the character's designation as the film's comic relief. Williams builds a lopsided gait into the tune via some offset phrase accents. Like the Ewoks', Jar Jar's theme is introduced with a dollop of "primitive" percussion—here log drums and temple blocks—to underline his uncivilized nature.

## 7 The Trade Federation Army Theme

This theme, which Williams describes as "a new evil march for the Trade Federation army... [not] at all like the music of Darth Vader from the previous films, even though it has the same function,"<sup>2</sup> rumbles out in the first act of the film as battle droid forces land on the planet Naboo. Similar in style to Williams's writing from the third *Indiana Jones* film, this gravelly melody briefly tinkers with diminished harmonies, yet never strays far from its diatonic minor roots.

**Rumor Control:** *As the Phantom Menace album first hit store shelves, many early listeners felt that this martial theme was a variation on the origi-*

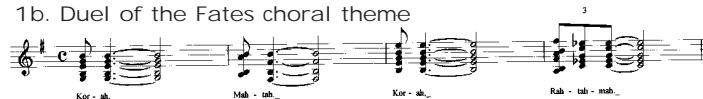
### 1. Duel of the Fates theme



### 1a. Duel of the Fates ostinato



### 1b. Duel of the Fates choral theme



### 2. Anakin Skywalker's theme



### 2a. Anakin's Vader reference



### 2b. Anakin Skywalker's theme (scalar setting)



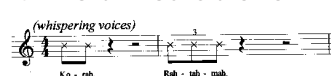
### 2c. Anakin Skywalker's theme, heroic variation



### 3. Qui-Gon Jinn's theme



### 4. Darth Maul's theme



### 5. Darth Sidious' theme



### 5a. Augie's Great Municipal Band theme





#### 6. Jar Jar Binks's theme



#### 7. The Trade Federation Army theme



#### 8. The Pod Race theme



## RETURN OF THE JEDI

Themes we neglected to discuss in our previous installment

### ROTJ 1 The Ewoks' Secondary Theme

Our cutesy friends, the Ewoks, inspired John Williams to compose more than just one theme. Here, then, is Williams's secondary Ewok theme—mistakenly left out of the previous article. This motive is intent on underlining the primitive (i.e. savage, in a good way) woodland culture aspect of the creatures with a rising open fifth auguring the diegetic Ewok horn calls that will announce their entrance into the final battle. This theme is introduced scored for recorders.

### ROTJ 2 Luke and Leia's Theme/Luke's Theme Comparison

Also erroneously omitted from the last article was the fact that Luke and Leia's theme leads off with what is ostensibly a variation on the Luke Skywalker/*Star Wars* Main Theme. The first Luke and Leia phrase quotes the first five Main Theme notes; the second quotes six. (The written excerpt features Luke's theme with stems up and Luke and Leia's with stems down.) Was this Williams's subtle development of Luke's theme? It's not beyond the realm of possibility.

*Special thanks to Jon and Al Kaplan for their keen observations.*

#### ROTJ1. The Ewoks's primitive theme



#### ROTJ2. Luke and Leia's theme



nal Imperial March. Williams's statements pretty well disprove this theory, as does the fact that the two melodies have little in common.

### 8 The Pod Race Theme

Owing a purposeful debt to Rózsa's *Ben-Hur* score, Williams's Pod Race theme weaves in and out of several modal inflections in a collection of cues closely resembling the composer's "Parade of the Slave Children" music from *Indiana Jones and the Temple of Doom*. Much of the theme's sneering danger comes from its insistence upon half-step figures both in harmonic and melodic structures. The half-steps also give the theme a vaguely Middle Eastern sound in keeping with Williams's take on the desert planet this time out.

*r e t u r n i n g   o l d   f a v o r i t e s :*

### 9 Star Wars Main Theme

Although its inclusion is mainly due to tradition, the *Star Wars* main theme does pop up occasionally in *The Phantom Menace*, primarily as a heroism motif rather than as a characterization. Williams leans heavily on the theme in the opening scene of the film. Underscoring the heroics of the two Jedi, the composer quickly reminds us that we're watching/listening to a *Star Wars* film with a few short clips, then hides the theme until near the end.

### 10 The Force Theme

This tune is always good for a few key sequences in a *Star Wars* film. Among other *Phantom Menace* scenes, it underscores Anakin leaving his mother, the destruction of the villains' command ship, and Qui-Gon's funeral. Williams treats the theme pretty much as he has before, as a tonal, deistic entity. Only rarely—if at all—is this tune used as Obi-Wan's signature; however, it does earn a fleeting statement as he and Anakin first meet.

### 11 Jabba the Hutt's Theme

Just as the corpulent crime lord cameos at the Pod Race, so does his signature tune. Williams cleverly weaves the melody into the pre-race fanfares.

### 12 Yoda's Theme

Yoda's theme crops up as he and Obi-Wan discuss the future. It's a short-lived glance, but Williams makes it immediately recognizable by setting it in its standard solo French horn dressing.

### 13 The Imperial March/Darth Vader's Theme

Ignoring the subtle inflections within Anakin's theme, Darth Vader's famous melody makes a single appearance in *The Phantom Menace*. As Obi-Wan is told he is allowed to train Anakin, a subdued reading of the tune foretells of the horrible significance of this decision.

**Rumor Control:** *A handful of listeners have wondered if Williams has used a pared-down version of The Imperial March for a repeating action pattern in one of Phantom Menace's space battle cues. The ostinato in question—which can be heard on the CD's fifth track—does bear a passing resemblance to Vader's theme, but it seems to be more the by-product of Williams's harmonic style than anything else. Coupled with the fact that the scenes this cue underscores don't particularly involve the Anakin character or his destiny, it appears no connection was intended.* FSM

### Notes

- 1 Laurent Bouzereau, and Jody Duncan. *The Making of Episode I—The Phantom Menace*. New York: The Ballantine Publishing Group, 1999.
- 2 *Ibid.*

# VIEW from the BRIDGE

Stu Phillips launched his film scoring career in the early '60s on the low budget crime thriller *Mad Dog Coll* with a young Gene Hackman, boasting a truly weird, jazz-based song as its title music. For the next 15 years Phillips seemed to specialize in the bizarre, working on some of the most memorably titled movies of the era, many of them concerning motorcycle gangs. A sample: the classic *Dead Heat on a Merry-Go-Round* (1966), *The Name of the Game Is Kill* (1968), *Angels from Hell* (1968), *Run, Angel, Run* (1969), *The Gay Deceivers* (1969), *The Curious Female*

the show that had 12-year-olds the nation over whistling, and he brought the Los Angeles Philharmonic to bear on the show's three-hour pilot film, bringing a huge aura of prestige for a television production.

Last year was the 20th anniversary of the airing of *Battlestar Galactica*, and Varèse Sarabande has marked the occasion with a new recording of the composer himself conducting his music with the Royal Scottish National Orchestra (see review on page 47). So, what better time to get to know Stu a little better?



A 20-YAHREN MISSION: Stu Phillips (left) conducting the Royal Scottish Orchestra in 1998, and in L.A. circa 1978 (right).

(1969), *Nam's Angels* (1970) and *Simon, King of the Witches* (1971)—all of this while pursuing a successful record producing career. Phillips also provided effective scores for some of the most successful exploitation films of the period, including Russ Meyer's *Beyond the Valley of the Dolls* (1970) and *Macon County Line* (1974), as well as episodes of *The Monkees* TV series and the late '70s live-action version of *The Amazing Spider-Man*.

In the early '70s the composer forged an auspicious working relationship with television producer Glen Larson on the *NBC Mystery Movie* series *McCloud* and the comic caper *Switch*, which led to work on *Battlestar Galactica* and *Buck Rogers in the 25th Century*—among many others. Phillips later teamed with Larson on the Lee Majors series *The Fall Guy* and penned the indelible theme for the series that launched David Hasselhoff on an unsuspecting world, *Knight Rider*. ("There's no need to yell, Michael—I'm all around you.") But it was *Galactica* which gave Phillips his biggest public exposure, with a sprawling space opera TV series that was scored in the lush, post-*Star Wars* symphonic style. Phillips (somehow collaborating with producer Larson) wrote a brassy and noble title fanfare for



Eric Lichtenfeld: *Let's start with your tenure in the record business. How did you break in?*

Stu Phillips: [laughs] I went on the road as an arranger/conductor for Jimmy Rogers; remember "Honeycomb?" No, you wouldn't remember him... Somehow, I got to Grand Award Records, which was a mail order version of Command Records. When Enoch Light, who was the head of Command Records, would do a \$4.98 LP, I would arrange and produce a cheaper version of it for the \$2.98 mail-order LP. He'd use a 35-piece orchestra, and I was supposed to do the same with a 15-piece orchestra, and I had to use like, six public domain things, so he didn't have [to make] a lot of royalty payments. That was like '59, '60.

Then, the president of Colpix Records hired me as an A&R man. I produced and arranged a whole bunch of records, and every time I made one, everybody said, "Oh yeah, this is it, this is gonna be a smash." Then, *phhhht*. Bomb. So after ten months of bombs, finally I had this thing with the Marcells from Pittsburgh—then, boom.

SESSION PHOTOGRAPHS COURTESY VARÈSE SARABANDE RECORDS

## BATTLESTAR GALACTICA's Stu Phillips Talks About a Life in Music and the Music of a Saga

INTERVIEW BY ERIC LICHTENFELD

That was it. After that, it seemed like every time I went in the studio, something was a hit. Occasionally, I'll listen to those old records and say, "God, those records that weren't hits are a hell of a lot better than the ones that were."



EL: How did you segue into movies and television?

SP: I negotiated a contract. After I produced "Blue Moon," a guy at Columbia Pictures who knew I had this underlying desire to do some film composing said, "Why don't we offer him some films in a record contract, pay or play? If he doesn't do 'em, we pay him for 'em. It's a good deal for us, because if he does 'em and they're okay, we got something more out of him than just being in an office." I realized that they were getting the better part of the deal, but I was getting an entree into the film business that most guys would give their right arm to have.

EL: You began in sitcoms. How did that happen?

SP: I got *The Donna Reed Show* because the producer was Donna Reed's husband, and he was grateful to me for making a hit with Shelly and with Paul, the two kids from the show. About every five weeks, I would come out here and they would give me three episodes to do at the same time. When I moved out here in '63, I also did *Farmer's Daughter* and the other Screen Gems shows. Because there was never enough music in these sitcoms to fill up three hours' worth of recording time, they'd want to do at least three shows. Sometimes they didn't have three episodes of *Donna Reed* available but they would have one of the other shows, so I would do one of them.

Then Columbia called and asked, "Would you like to do the Monkees' television show?" This I couldn't believe, because the guy who was offering it to me was the guy who negotiated my buy-out when I worked there. He's the guy who called my attorney and said, "Hey, either he takes the buy-out or he never works in this town again." So I took the buy-

out and I did work in this town again, because he's the one who turned around and hired me!

## HEY, HEY, IT'S THE MONKEES!

EL: You scored *The Monkees* at the same time you headed A&R for Epic Records' West Coast office. What finally prompted you to choose TV and film over the record business?

SP: I left Epic Records when they got a new president. I won't mention his name, but he was the personal manager of Sly and the Family Stone. He called a meeting of all the A&R people from Epic Records. And at that three days of meetings, I was sitting around people who, from the minute I walked in to the minute I left, were stoned out of their minds. They were so high, they were flying, and this was the president of the company I'm talking about.

This was the way it had to be in the '60s. Man, if you weren't flying, stoned, out of your mind, working all night, half-naked... So that's when I said, "I've had enough of the record business." It was a dirty business and it still is—a miserable business. By this time, I had a second career going. I was doing *The Monkees*, and I did eight motorcycle pictures for Fanfare Films.

EL: Tell us about the differences.

SP: In television, you work for the producer. And it's a short-term project because you have air dates. When you work in films, they're booked far in advance and dates change. And you work for a director. If you're hired up-front, you will work on a picture while it's in progress. You'll discuss things with the director. The composer can become



WE CAN RESCORE HIM: Glen Larson invited Phillips to work on the *Six Million Dollar Man*.

an integral part of the planning.

In TV you're never an integral part of the planning, unless you're working for Glen Larson. Knowing that I was doing all 22 episodes of [*Galactica*], I worked with him like I would have worked on a feature. He would say, "In two weeks, we're shooting this thing. Why don't you discuss it with the director, because I want to have a blah-blah-blah feel with the music." Most of the time I'd go down and the director would say, "Just go over there and watch." Because when the

director said, "That's a wrap," he went home, and said to his agent, "Where do I go tomorrow?" Once they said "that's a wrap" it was Glen's—nobody else's.

The director of the original three-hour television movie had a director's cut in his contract. But I knew that anything this man cut wouldn't be the final cut, and it wasn't. I mean, Glen was cutting while the L.A. Philharmonic was sitting on the soundstage playing. I was getting pieces of paper: Glen just cut the scene. "Oh good, that's what I'm scoring." And after everything was scored, and after everything was done, he still cut.

But the big differences are who you work for and that you're more involved in a feature than you are in television. Generally.

EL: What about the aesthetics of scoring for television?

SP: The aesthetics? I'm one of these composers who loves to write thematically. When I have a main title, I like to use the main title in the show, not like a lot of guys nowadays—guys, girls, whatever—who ignore a theme completely 'cause they didn't write it. I never did that. I'll pat myself on the back and say, no—it was more important to me that the show have continuity. That to me was what made it. I used the *Quincy* theme even though it was difficult 'cause it was a comedic theme and *Quincy* got very serious. *Knight Rider* I used all the time. Every time the damn car left, I played the *Knight Rider* theme. If you listen to *The Fall Guy*, you will always hear the *Fall Guy* theme being played throughout the show. I didn't write it, but I didn't care. *Galactica*, I used to use the theme, but *Galactica* was like an opera; everybody had a theme.

## A BEAUTIFUL PARTNERSHIP

EL: How did you get started with Larson?

SP: Glen was part of a group called the Four Preps, who had several hits in the early '60s. At Capitol, I produced a record with The Four Preps called "A Letter to the Beatles." It was an instant smash. It went up the charts so fast, it was breathtaking. Everybody was happy. The boss was happy, I was happy, Glen was happy. Everybody was happy except the lawyer for the Beatles.

Lee Eastman in New York called Capitol, who released all the Beatles' stuff. He says, "You got a choice: You want the Beatles or you want this cockamamie Four Preps?" Capitol pulled the record, Larson had an absolute fit, and I didn't care one way or another—it was just nice to know I could still produce a hit.

Then in the early '70s, Glen called me up, like he had just seen me yesterday. I knew who Larson was: he did *McCloud* and *It Takes a Thief*, which was a Roy Huggins show—who was Glen's mentor. He called me up and said, "I got this pilot that I'm gonna make,



and I was thinking maybe you'd like to do the music." And I said, "Well, gee, that's very nice of you, Glen," and he said, "Yeah, it's a nice pilot. It's with Lee Majors; it's called *The Six Million Dollar Man*." And that was it. Out of the clear blue sky-like.

EL: *But neither of you worked on the series...*

SP: Through the years Glen hinted that since it came from a book, there would be very little "Created by Glen Larson" that he could cash in on. He had been very happy with what I had done musically, but the new producer had a whole new team, so I wasn't going to get to do the music. Glen said, "Gee, I feel terrible. Listen, I still got a whole bunch of *McClouds* to do. Would you like to do *McCloud*?" So I did the last two and a half years of *McCloud*, and then he created *Switch*, and I did the pilot and the first season. I did a lot of first seasons and then didn't do any more of the shows because Glen was always going on to new shows, and he always wanted me to do the new show. So I spent my lifetime having two composers follow me, doing the shows after I did the first season.

Anyway, then I did one season of *Quincy*, even though Glen only did two 90-minute ones, the pilot, and then just three or four episodes. Glen kept trying to make a comedy out of this and Jack Klugman didn't want a comedy even though he was a comedian. Jack said, "Either Glen Larson goes or I go," so the studio said, "We'll keep you, Jack." I did the rest of the season even though Glen didn't, which didn't make Glen that happy.

EL: *Did that strain your relationship?*

SP: Not a strain. I'd have to eat some... off-handed statements on occasion, like, "We've got an episode coming up here, if you could tear yourself away from *Quincy*. Do you think you could spare me some time, Stu, and maybe do this episode... if that isn't too much to ask?" But no, it wasn't a strain. It was just, you know, "Shut up, keep your mouth shut, the executive producer is talking."

EL: *What were your influences on Galactica?*

SP: What inspired me was that Glen had to deliver a print to the network at a certain date, and there was no time to score it. So I tracked this whole movie with the music of Shostakovich, Stravinsky, Gustav Holst, William Walton. Glen let me sit there when the network was there. [laughs] He allowed me to be in the room with them. And it was a very happy meeting. The network was happy, the studio was happy, Glen was happy, I was happy.

Glen looks at me and says, "I want the score I just heard." I said, "You can't have it because you can't afford it: Stravinsky isn't public domain, Shostakovich isn't public domain. Honegger, Holst, Walton, none of these people are public domain. It will cost you a small fortune. And then it would have to be played, because this music would be eas-



ily identifiable by symphony orchestra conductors. You'd have to pay for the recordings, for sync licenses like you wouldn't believe."

So he said, "You know what I mean. Steal it." I said, "I can't steal it. If I steal it, I'm gonna be sued. Not you, not the studio. Me." Then he said, "What I want is a similar score." I said, "That I can do."

## WAR OF THE GODS

EL: *But you didn't record the score at Universal....*

SP: I was in the office with Harry Garfield, who was the head of music at Universal, and he had Ernest Fleischman of the Los Angeles Philharmonic on the line. Harry said, "We can't record it at Universal. It's not big enough for a 100-piece orchestra." Ernest said, "Can we record it at Twentieth Century Fox?" Harry went, "Oh, God, Fox is suing us."

You see, by that time, Glen and Universal were being sued by Fox, that this was a rip-off of *Star Wars*. Now, I had to fight doing anything like John Williams did, which was impossible, because all of John Williams's music came from Arthur Honegger, William Walton and Gustav Holst!

So Garfield calls Lionel Newman at Twentieth and says, "We got a thing we're doing called *Battlestar Galactica*."

"Oh, I heard of that fucking thing. We're suing you, aren't we?" Harry says, "Yeah. Well guess what, Lionel? I'd like to record the music at Fox." Lionel says, "Be my guest, you asshole. Schmuck, you want to record here? We're suing you!" This is the conversation between these two music heads, giants of the industry. Lionel then says, "Who's gonna conduct this piece of shit?"

"Well, Stu Phillips."

"He can do this?" Now I've gotta tell you: Lionel Newman signed my entry card into the Motion Picture Academy. "Hey, not my picture," he says. "Do whatever you want. Nice talking to you, Harry. Good doing business. When we sue you, we'll collect all the money."

Now you gotta understand, at Fox, Lionel Newman's best friend, and like his son, was

John Williams. So I have to go to Fox to conduct the Los Angeles Philharmonic Orchestra playing *Galactica* while Fox is claiming that *Galactica* is a rip-off of *Star Wars*. On the third day of scoring, Glen comes over. [laughs] He hadn't been there the first two days; he was busy cutting up the picture. He says, "I've got good news for you."

I said, "What? You stopped cutting?"

He said, "John Williams, officially, in writing, said that he doesn't feel that anything Stu Phillips is writing is stolen from *Star Wars*. That what he's doing is as original as any music for a movie that's the same as another movie could possibly be." So he declared that nobody was going to sue me.

EL: *Did you know John Williams?*

SP: I used to have lunch with him, Newman, and Alexander Courage at the Fox lot. And once, I collaborated with him. It was '63 or '64. He was Johnny Williams, then. I segued his main title theme into a song I wrote. It was for *Gidget Goes to Rome*.

EL: *When you first came on board Galactica, what were your impressions?*

SP: When I read it, I said, "Oh god, this is magnificent." There was such a vastness to it.



This thing was like, "Wow! This could go anywhere. There's nothing I can't do." Well, that's a composer's dream.

But the concept was one thing, and what started to happen episode after episode was something else. What the show suffered from was that nobody was willing to commit to things right away. I'm sitting there with score paper, a 35-piece orchestra is gonna be there in the morning, and I'm waiting for the editor to call me that Glen has decided he will do it this way or that. And Glen would say to me, "Write it both ways." But Glen would write it both ways, too. That was one great thing about Glen: he put his money where his mouth was. He never asked you to do anything he wouldn't do himself. Don't write that down.

EL: *But it's a compliment.*

SP: Okay, yeah. You can say that.

EL: *After Galactica, the two of you worked together at Universal until Knight Rider—*

SP: It's funny what bothered me on that. It was the first theme on TV that was almost completely synthesized. The only thing that was acoustical was a drum, a fender bass and one guitar. Everything else was synthesized. I had six synthesizer players—and that was wrong. I had felt, "Hell, I want a big sound out of this, not a little sound that Mike Post was doing for James Garner on *Rockford*." So I figured, "I'll hire six players, right?" Well that's the wrong thing to do. You want to hire one player and let him overdub six times.

EL: *How did having six different players affect the theme?*

SP: [sighs] I never, never liked it. Because it was done incorrectly. With six different players, each guy was interested in doing his own thing, and there was no continuity. When a guy overdubs his own stuff, he fills in all the empty places. It's a whole different thing.

EL: *Did you ever correct it?*

SP: Every year I would beg them, "Please let me redo it. I can redo it so much better." Well, the network does not want it better, they want it the same. I said, "They'll never know it's different, but I will." Then I said, "No charge. You don't have to pay me. You gotta pay the musicians anyway, so the only thing it's costing you is the studio time." Finally, I said, "My goodness gracious, I'll pay for the studio. Will that make you happy?" They wouldn't let me redo it.

EL: *What prompted you to leave Universal?*

SP: We were in the first season of *Knight Rider* when Glen went to Fox, and the first thing he did over at Fox was *The Fall Guy*—back with Lee Majors. I'd been with Glen ten years, so I went with him.

EL: *How did your relationship with Larson come to an end?*

SP: It just petered out. After *Fall Guy*, Glen did one last thing at Fox: *The Highwayman*. I did the pilot and a couple of episodes, but there was less contact than there used to be. Suddenly I was working with a bunch of associate producers; nobodies and office boys were telling me what to do with the music. It was not the same relationship.

Then in '88, he called me and said, "Stu, we're back at Universal." I said, "You're kidding." He said, "Got a new show, it's gonna be a big thing here." It was a World War II show, just stacked with source music. All 1940s stuff. I said, "You're gonna hire someone else to do the music I grew up with? That doesn't make any goddamned sense." That was the whole bit: to make a nostalgia thing out of it. It was semi-comedic, semi-serious, and that was the last thing I did for Glen. And that was the last television show that I did.

## THE MYSTERY OF CREATION

EL: *Looking back, how would you characterize your relationship?*

SP: To begin with, it was a very strange relationship. Glen was very superstitious, and when he hired me to do *The Six Million Dollar Man*, and sold that show, I became like a lucky charm.

EL: *He shares credit with you on a lot of your music. Can you talk about that—?*

SP: No.

EL: *No?*

SP: No. I can't. Producers and directors always have input when a composer is writing. Elmer Bernstein told me when he did that big Bible thing with what's-his-name...

EL: *Cecil B. DeMille?*

SP: Yeah, Cecil B. DeMille. When he did *The Ten Commandments*, Cecil B. DeMille would not allow him to do any tremolos and strings for suspense; everything had to be a complete piece of music from beginning to end. In each scene, it had to be like the movement of a symphony. Elmer said, "I would get suggestions from Cecil B. DeMille: 'Well, I like it, except I don't like this here, I think it should go higher, or it shouldn't get loud so fast'"—you know, suggestions. And Cecil B. DeMille never felt that he needed to have credit for writing it.

Now because Glen was musically inclined and because he had written things, he felt that any suggestion he made to a composer was

(continued on page 46)

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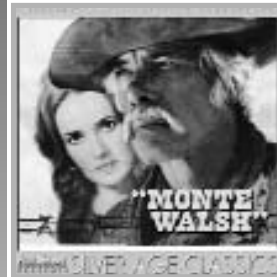
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General Patton, from the jaunty Patton march to the echoplexed trumpet triplets that conjure up the ghosts of an ancient, martial past. Previous albums have been re-recordings; this is the original film soundtrack. The Flight of the Phoenix (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. Frank DeVol's rousing, kinetic score melodically delineates the film's sharply drawn con-



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### 100 Rifles

Original soundtrack by Jerry Goldsmith  
Never before released! 100 Rifles (1969) is Jerry Goldsmith's

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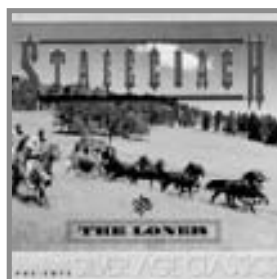


features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. You're gonna love it!

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### The Return of Dracula

Gerald Fried 2CD set also including I Bury the Living,



The Cabinet of Caligari and Mark of the Vampire. From the composer of Star Trek's "Amok Time" and "Catspaw" comes this historic 2CD set of four of his early horror scores: The Return of Dracula (1958) is based on the Dies Irae, I Bury the Living (1958) features creepy harpsichord, The Cabinet of Caligari (1962)

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has a beautiful, romantic theme, and Mark of the Vampire (1957) recalls Fried's score for Stanley Kubrick's The Killing. 24 pg. booklet. \$29.95 (Shipping charges are same as for a single CD)

### Fantastic Voyage

The Complete Unreleased Score by Leonard Rosenman! Fantastic Voyage is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the



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### The Poseidon Adventure/The Paper Chase

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Original soundtracks by Jerry Goldsmith! Stagecoach is the 1966

remake of the John Ford western. The Mainstream CD is a re-recording; this CD is the first release of the original soundtrack, as conducted by the composer. The Loner is Goldsmith's complete contribution to the 1965



western TV series by Rod Serling (sounds like Rio Conchos): main and end titles and two episode scores. \$19.95

Warner Home Video has led the way in recent years for video restoration with elaborate laserdisc, DVD and videocassette box sets of the studio's most famous films. The



company has also produced soundtrack CDs available to the public only within the larger video packages—until now. FSM has acquired copies of the following CDs to sell via direct mail only to our readers. Classic Charter Club subscribers: the Warner Home Video CDs are not considered Silver Age releases and will not be mailed to you automatically. Please order them separately! The Wild Bunch restored edition. Limited availability



courtesy Warner Home Video! The classic Jerry Fielding score, in brilliant stereo, to the 1969 Sam Peckinpah western. The 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion only with the 1997 laserdisc of the film; FSM has obtained a limited number of discs to be sold exclusively through the magazine. \$19.95  
**NEW!!! Enter the Dragon**  
The Complete Lalo Schiffrin



## books ...for music lovers



### The Music of Star Trek: Profiles in Style

by Jeff Bond  
This is the first-ever history of Star Trek soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by Star Trek II and VI director Nicholas Meyer. Featured are interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Leonard Rosenman, Cliff Eidelman, Dennis McCarthy, Ron Jones, Jay Chattaway, David Bell, Paul Baillargeon; producer Robert Justman; and music editor Gerry Sackman.

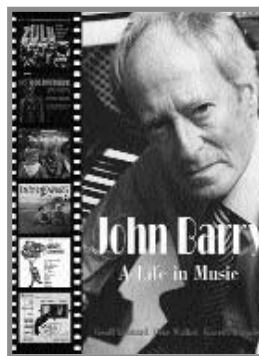
The book also contains an up-to-date, complete list of every score written for all four TV series; a guide to understanding how certain



shows were tracked and credited; Classic Trek manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Duning (in their own hand); and complete cue sheets from selected episodes and films. Published by Lone Eagle Publishing. 224 pages, softcover, illustrated. \$17.95

**A Heart at Fire's Center: The Life and Music of Bernard Herrmann**

by Steven C. Smith  
Bernard Herrmann (1911-1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as Citizen Kane, Vertigo, Psycho and Taxi Driver, but he was an irascible, passion-



ate personality famous for his temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life: from his beginnings in New York City through his three marriages and many professional associations.

This book is actually still in-print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written.

Published by University of California Press. 416 pp., hardcover. \$39.95

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### John Barry: A Life in Music

by Geoff Leonard, Pete Walker and Gareth Bramley  
This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concerts, with plenty of primary source material from Barry and his many collaborators.

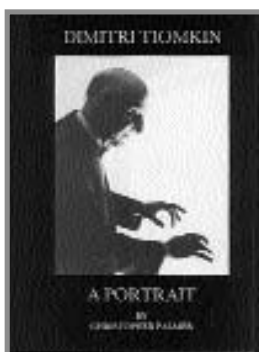
James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for You Only Live Twice, Diamonds Are Forever and The Living Daylights) and information relating to 007.

In fact, Barryphiles overall will be astounded at what is probably the biggest collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color.

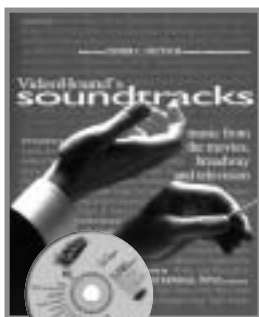
Published by Samsom & Co., U.K. 244 pp., hardcover, illustrated. \$44.95

### Overtones and Undertones: Reading Film Music

by Royal S. Brown  
Royal Brown is best-known as the longtime film music columnist for Fanfare magazine, whose illuminating reviews have placed film music in a serious academic



context as well as entertained with their sharp observations. Overtones and Undertones is his 1994 book, the first-ever serious theoretical study of music in film. It explores the relationships between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed are The Sea Hawk (Korngold), Double Indemnity (Rózsa), Laura (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A sup-



plemental section features Brown's



probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore.

If you are a film student interested in writing about film music, you have to read this book. Published by University of California Press. 396 pp., softcover. \$24.95

### Dimitri Tionkin: A Portrait

by Christopher Palmer  
This 1984 book (T.E. Books, out of print!) by the late Christopher Palmer is the authoritative study of legendary composer Dimitri Tionkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale—when they're gone, they're gone! The book is hardback, 144 pp., and divided into three sections: a biography, overview of Tionkin in an historical perspective, and specific coverage of his major landmarks (Lost Horizon, High Noon, the Hitchcock films, Giant, 55 Days at Peking and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare!

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**Music from the Movies, Broadway and Television**  
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This massive 1024-page

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### Film Composers Guide

1997-1998 Fourth Edition  
Compiled and Edited by Vincent J. Francillon  
This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail price \$55; Special to FSM readers: \$39.95

Out-of-Print-Cheap!  
**McNally's Price Guide for Collectible Soundtrack Records (1950-1990)**  
by Keith and Dorie McNally

This 1994 LP price guide was an attempt by mail-order dealer West Point Records to compete with the existing soundtrack guide by Jerry Osborne. 240 pages in all, it features 780 black and white photos of rare album covers along with exhaustive listings (over 2300 in all) for 12", 10" and 7" LPs, plus sections on television soundtracks, original casts and foreign editions. It also has a lengthy introductory section with essays on soundtrack LP collecting, including information on foreign markets.

McNally's Price Guide originally sold for \$29.95. Now out-of-print (West Point Records itself having gotten out of the business), remaining copies are available from FSM for a mere: \$9.95

## books

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Comprehensive Timing Tables for Synchronizing Music to Film  
Created by USC student and composer Cameron Rose. Click-tempo tables for 6-0 through 32-0 frame click-tempos (6-0, 6-1, 6-2, etc.)... Each timing table covers beat 1 to beat 999 at the given click-tempo... Large, bold, easy-to-read click-tempo values and equivalent metronomic values at the top of each page... Timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters... Listing and tutorial of standard timing-conversion formulas for 24 fps film speed... Tutorial in SMPTE-to-Absolute time conversion... Frames-to-Seconds conversion tables for U.S. and European film and video speeds. 430 pp. Price is the industry standard for click books; this one gives more value for money!  
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back issues  
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## Volume One, 1993-96

Issues are 24 pp. unless noted.  
Most 1993 editions are xeroxes only  
\* #30/31, February/March '93 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.  
#32, April '93 16 pp. Matinee temp-track, SPFM

## video

Basil  
Poledouris:  
His Life and  
Music

An intimate visit with the composer of Conan the Barbarian, Big Wednesday, Free Willy, Starship Troopers and Lonesome Dove. Take a tour of his work and



lifestyle—in his own words—from his methods of composing to his love of sailing and the sea. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of Starship

Troopers, as well as dozens of behind-the-scenes and family photos, and special appearances by wife Bobbie

'93 Conference Report, Star Trek music editorial.  
\* #33, May '93 12 pp. Book reviews, classical/film connection.  
\* #34, June '93 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, Lost in Space, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.  
\* #35, July '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.  
#36/37, August/September '93 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.  
\* #38, October '93 16 pp. John Debney (seaQuest DSV), Kraft & Redman Pt. 2.  
\* #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, Nightmare Before Christmas and Bride of Frankenstein reviews.  
\* #40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording The Magnificent Seven.  
\* #41/42/43, January/February/March '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (Heaven & Earth), Rachel Portman, Ken Darby; Star Wars trivia/cue sheets; sexy album covers; music for westerns; '93 in review.  
\* #44, April '94 Joel McNeely, Poledouris (On Deadly Ground); SPFM Morricone tribute & photos; lots of reviews.  
\* #45, May '94 Randy Newman (Maverick), Graeme Revell (The Crow); Goldsmith in concert; in-depth reviews: The Magnificent Seven and Schindler's List; Instant Liner Notes, book reviews.  
\* #46/47, June/July '94

Patrick Doyle, Newton Howard (Wyatt Earp), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.  
\* #48, August '94 Mark Mancina (Speed); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.  
#49, September '94 Hans Zimmer (The Lion King), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.  
#50, October '94 Alan Silvestri (Forrest Gump), Mark Isham; sex & soundtrack sales; Lalo Schifrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.  
#51, November '94 Howard Shore (Ed Wood), Thomas Newman (Shawshank Redemption), J. Peter Robinson (Craven's New Nightmare), Lukas's mom interviewed; music of Heimat, Star Trek; promos.  
\* #52, December '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, StarGate liner notes, Shostakovichs Anonymous.  
#53/54, January/February '95 Shaiman Pt. 2, Dennis McCarthy (Star Trek); Sergio Bassetti, Jean-Claude Petit & Amando Trovatioli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.  
#55/56, March/April '95 Poledouris (The Jungle Book), Silvestri (The Quick and the Dead), Joe Lo Duca (Bil Dead), Oscar & Music Pt. 2, Recordman's Diary, SPFM

Conference Report Pt. 2.  
#57, May '95 Goldsmith in concert, Bruce Broughton on Young Sherlock Holmes, Miles Goodman interviewed, '94 Readers Poll, Star Trek overview.  
#58, June '95 Michael Kamen (Die Hard), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.  
\* #59/60, July/Aug. '95 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.  
#61, September '95 Goldenthal (Batman Forever), Kamen Pt. 2, Chris Lemertz (new composer), Star Trek: The Motion Picture (analysis), classical music for soundtrack fans.



#62, October '95 Danny Elfman Pt. 1, John Ottman (The Usual Suspects), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed.  
\* #63, November '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on GoldenEye, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.  
\* #64, December '95 Danny Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording House of Frankenstein.  
\* #65/66/67 January/February/March '96, 48 pp. T. Newman, Toru Takemitsu, Robotech, Star Trek, Ten Influential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").  
#68, April '96 David Shire's The Taking of Pelham One

Two Three; Carter Burwell ( Fargo ), gag obituaries, Apollo 13 promo/bootleg tips.  
#69, May '96 Music in Plan 9 from Outer Space; John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.  
#70, June '96 Mancina



(Twister), final desert island movie lists, Jeff Bond's summer movie column, TV's Biggest Hits book review.  
#71, July '96 David Arnold (Independence Day), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.  
#72, August '96 Ten Best Scores of '90s, T. Newman's The Player, Escape from L.A., conductor John Mauceri, reference books, Akira Ifukube CDs.  
#73, September '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary.  
#74, October '96 Action Scores in the '90s (intelligent analysis); Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.  
\* #75, November '96 Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.  
\* #76, December '96 Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (Last Man Standing); Andy Dursin's laserdisc column, Lukas's reviews.

## Volume Two, 1997

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# SCORE

REVIEWS  
OF CURRENT  
RELEASES  
ON CD

RATINGS

BEST	★★★★★
REALLY GOOD	★★★★
AVERAGE	★★★
WEAK	★★
WORST	★

## The Red Violin ★★★★★

JOHN CORIGLIANO

Sony Classical 63010

20 tracks • 66:09

John Corigliano's newest venture into the world of film composing is essentially a large and impressive set of variations for violin and string orchestra. The music chronicles the story of a red violin and the lives it influences across many generations. The "Red Violin" theme is highly romantic, built on a minor seventh chord that can seem at times Dorian and at others octatonic. While the harmony for much of the score is drawn from this scale, it is actually the counterpoint that drives it. A recurring passage (as in the opening of the "Main Title") is built on an octatonic ascent from tonic to the tritone over a tonic pedal. After the upper voice reaches this tritone, the pedal drops a half step to create an open fifth (and what often seems a temporary new key center) and the upper voice repeats the ascent. When the melody sounds above this passage, it is at this junction (the drop of the pedal) that the melody makes its first crucial turn. The section can be simplified as a chromatic ascent over a slower chromatic descent, but the important elements are the uses of the scale, the movement by half step and the characteristic, fateful rhythmic drive. These become the underpinning for the melody throughout the most romantic and climactic sections of Corigliano's score.

The first track, "Anna's Theme," introduces the main theme of *The Red Violin* in a haunting, wordless solo voice. The solo violin joins in subtly as the theme repeats. Joshua Bell's performance on violin is vibrant and passionate, but in some instances his deep breathing comes across too distractingly on the recording. After this soloistic section, the string section takes

fragments of the theme and builds in an ascending, aleatoric fashion directly into the "Main Title" and the aforementioned chromatic passage. This section is powerful as a main title and lends a sense of great importance to what is about to unfold without giving everything away or climaxing prematurely. Hearing it will no doubt make the listener want to run out and see the film.

The rest of the score unfolds as a set of compelling variations that in many cases mirror the styles of the time period and location where each section of the story takes place. The Vienna sequences feature classical variations and etudes based on the theme while the Oxford tracks range from gypsy to church music. The Shanghai section uses a more textural approach with low, controlled dynamics and careful, prolonged swells. The movement, harmonically and otherwise, is less predictable than in most earlier variations. On the other hand, "People's Revolution; Death of Chou Yuan" uses a Chinese children's chorus on a folk-like song, slowly phases into a traditional string passage and finally moves to the recurring chromatic passage from the main title. The Montréal pieces use more extended techniques including string harmonics in descending pyramids. Morritz's theme, introduced in this section, is beautiful and acts wonderfully as a countermelody to Anna's theme. While styles change in Corigliano's variations as the story moves from place to place, the overall romantic nature of the theme itself is never lost. It is even interjected in its pure, romantic form several times throughout the album despite changes in time and place.

*The Red Violin* is a highly thematic and unified body of music. The characteristics of the theme (ranging from the half-step movements to the rhythm to the

orchestration) are not far from those employed by John Williams in his romantic string orchestral works for Oliver Stone. The album itself is well paced and produced. The final cut is an 18-minute Chaconne for Violin and Orchestra which uses the same material but, unlike the string-dominated score, expands it across the entire orchestra.

—Jon Kaplan



## The Osterman Weekend

★★★★

LALO SCHIFRIN (1983)

Aleph 010 • 16 tracks • 45:12

When is a thriller soundtrack not a thriller soundtrack? When it's *The Osterman Weekend*. Lalo Schifrin and Sam Peckinpah teamed up on this, Peckinpah's last film, featuring Craig T. Nelson, Rutger Hauer, Burt Lancaster, Dennis Hopper, Meg Foster and others entangled in a web of CIA intrigue. But while the film is largely scored with atonal, dissonant and electronic music, the album presents only 18 minutes of said material, with the majority coming as breezy, early '80s source music.

It's fun to chart the progress of pop music via film composers' source music; today, film composers seem rarely called upon to write such pieces, but it used to be that they would always write (or have someone else write) a funky grind or two for a dance club or radio broadcast. Schifrin, a former jazz pianist/bandleader, excelled at such things in the '60s and '70s, and his '80s tracks are

held back only by the vapidly of the primitive, breakdance-styled drum machines and synths of the era. Still, *Osterman* features enjoyable excursions in saxophone melodies and R&B backbeats, with Schifrin clearly on top of how to use pop forms.

The underscore provides more interesting material, and remains a good example of early '80s thriller scoring. Schifrin relies heavily on electronic textures but does not forget his avant-garde orchestral techniques. Although it takes a while to adjust to the primitive timbres, the overall, unspooling web of melodic cells and dissonant colors achieves nearly the same effect—albeit with a totally different sound and structure—as does the music of Peckinpah's late collaborator, Jerry Fielding.

When listened to straight through, *Osterman's* pop pieces outweigh the underscore and make the whole thing mainly recommended for early '80s archivists. Still, although it is by no means Peckinpah's or Schifrin's best, it is noteworthy as their only collaboration, and the director's swan song. Aleph's reissue features liner notes by Peckinpah documentarian Nick Redman; the score was previously released on vinyl by Varese Sarabande. —Lukas Kendall

## Rambo: First Blood Part 2

★★★★

JERRY GOLDSMITH (1985)

Silva America SSD 1096

21 tracks • 60:34

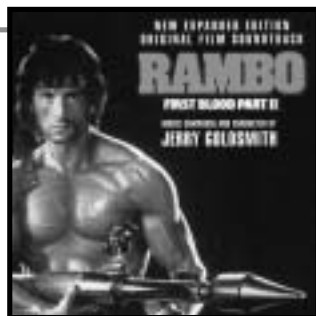
The ultimate Reagan-era repudiation of lily-livered liberalism, *Rambo: First Blood Part 2* took the nearly psychotic killing-machine John Rambo of the more ambiguous entertainment *First Blood* and essentially allowed him to win the Vietnam War for America. As ludicrous as the concept and action was, the film was taken seriously indeed by conservatives like ex-Senator



Bob Dornan, and screenwriter James Cameron was able to develop his penchant for escalating super-climaxes in a manner that left few audience members unsatisfied. Helping things along was Jerry Goldsmith's propulsive and exciting score, which took a murderously focused ostinato rhythm from his original effort and turned it into a perfect action motif that propelled a grotesquely overdeveloped Sylvester Stallone through the movie. Leaving the dark and heavy sound of the original far behind, Goldsmith wrote a new Rambo theme that was warmer and worked far more smoothly with the action, and balanced the cheerleading heroics with new themes for the Vietnamese troops and an almost Ron Grainer-like melody for the chief representative of the evil Russian empire. In addition to a huge workout for the 5/8 Rambo ostinato rhythm, Goldsmith concocted a great new 7/8 rhythm for block percussion that drove the Vietnamese soldiers, and in fact the entire score brims with involving rhythmic juxtapositions.

There's a great, weird confluence of film score traditions in "Revenge" (which was also represented on the original Varèse CD): in a virtual replay of a sequence in the original *First Blood*, Rambo ambushes his Vietnamese pursuers in a variety of impossibly sneaky ways, and Goldsmith scores each surprise attack with a stinger variant of the opening notes of the original John Rambo theme. In *First Blood* the stinger variation was four notes long, but in *Rambo 2* the sting is reduced to three notes, and they just happen to be the same three notes Herman Stein wrote to signal the appearance of the monster in *The Creature from the Black Lagoon*. Intentionally or not, Goldsmith gradually shapes the orchestration and performance of the motif so that, when Rambo emerges from a swamp to ambush an unsuspecting soldier, we hear an almost literal reproduction of the Creature stinger by brass and strings.

At 45 minutes the Varèse



Sarabande album seemed like an excellent sampling of Goldsmith's score, but as revealed on this expanded edition there are at least two major additional action cues ("River Crash/The Gunboat" and "Village Raid/Helicopter Flight"), and the composer's overall rhythmic approach to the subject matter makes the score flow impressively even at a full hour presentation. The only thing missing is an orchestral version of the end credits which Goldsmith reportedly wrote and recorded.

Although there are apologies for the source tapes on this album, it seems to boast better sonics than the Varèse disc, with a sound mix that integrates the electronics and percussion a bit more smoothly into the orchestra. This isn't the intellectual sound of *Patton*, but for pure action hysterics it's one of Goldsmith's best efforts and this is certainly the definitive rendition of the score.

—Jeff Bond

### Jason and the Argonauts

★★★★½

BERNARD HERRMANN (1963)

Intrada MAF7083

29 tracks - 61:49

With the recent releases of Roy Budd's *Sinbad and the Eye of the Tiger*, Rozsa's *The Golden Voyage of Sinbad*, and now the long-awaited recording of Herrmann's *Jason and the Argonauts*, all of the color Ray Harryhausen fantasy film scores are available on CD in at least some form. Legendary composer Bernard Herrmann, practically banished from Hollywood in the latter stages of his career, did some of his best work for the essentially juvenile Harryhausen films, which provided a perfect platform for his outlandish orchestrations and outsized sense of drama.

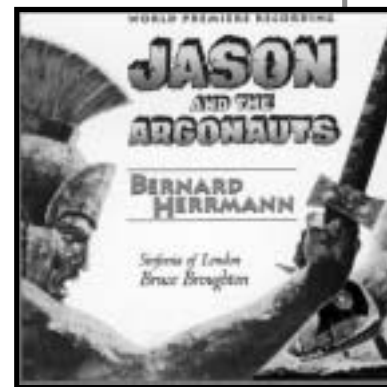
Intrada's pre-release publicity on this album bordered on arrogance, dissing the approaches other companies have taken to film score re-recordings and insisting that *Jason and the Argonauts* would be the one to do it right. Normally pride goeth before a fall, but you know what? In this case the arrogance is entirely called for: *Jason and the Argonauts* should go down with Charles Gerhardt's *The Sea Hawk* album as one of the great film music re-recordings. Thanks in part to the score's unusual configuration (no strings), producer Douglass Fake and his team close-miked every instrument to produce a vibrant and clear recording which sounds like a film score and not a warmed-over concert performance. It's an amazing opportunity to hear (with modern digital clarity) the ambiance and ambitious textures of good, old-fashioned bizarre movie music, which for years had been appallingly reproduced.

Herrmann's *Jason* score takes some getting used to even if you're a fan of the composer: his crashing title music practically defines the word "overbearing," but after all, we're talking about an adventure in which the gods themselves take an active part. Just check out "The Oak Grove/Ascension," which heralds hero Jason's arrival on Mt. Olympus with gloriously warm brass playing, or Herrmann's fanfares for the original Olympic Games as a warm-up.

Some of the most striking moments of the score occur when Herrmann backs away from his gigantic sound palette to score some of the film's female characters with surprising tenderness. In particular, Herrmann's music for the goddess Hera's relationship with Jason ("Hera's Effigy" and "Hera Speaks") is incredibly gentle and unassuming, bringing a mid-battle sequence in which Jason speaks to a floating plaster masthead of the goddess to shocking stillness and lyricism. But the key attraction of the album for most fans will be the immense showpieces for orchestra Herrmann composed for Harryhausen's stop-motion ani-

mation sequences: the pounding, mechanistic timpani and crushing brass march for the living statue of Talos; the agitated, jabbing triplets in woodwinds for the airborne, attacking Harpies; Herrmann's surprisingly low-key, textural approach to the multi-headed Hydra (similar to his underwater cues from *Beneath the 12 Mile Reef*); and finally the climactic skeleton fight, presaged by a dire treatment of the "Dies Irae" with growling woodwinds in counterpoint as the dead Hydra's teeth are scattered on a burial plot in order to raise the dead, with a wild "scherzo macabre" for orchestra for the battle itself that nicely avoids the temptation to repeat Herrmann's xylophone-driven skeleton fight music from *The 7th Voyage of Sinbad*.

Bruce Broughton, fresh from his spectacular *Lost in Space* score (which had a few Herrmannesque touches of its own), turns out to be an inspired choice of conductor, re-creating the sharp performance of the original (which is now lost) with



amazing fidelity and power. (My only criticism would be that the build-up to the skeleton battle as the dead soldiers advance on Jason and his men doesn't quite have the punch of the original performance.) And without sounding too partisan, I have to point out what a pleasure it is to hear a film music re-recording in which correct tempos are followed and all of the instrumental performances are actually audible. You'd never hear me grouse about re-recordings if they all sounded like this—now let's just hope it doesn't take another couple of years for Intrada to launch

another one in the series. —J.B.

## The Song of Bernadette

★★★★½

ALFRED NEWMAN (1943)

Varèse Sarabande VSD2-6025

Disc One: 15 Tracks - 59:20

Disc Two: 15 Tracks - 45:26

At times, fans' long quest to bring the classic Alfred Newman score from *The Song of Bernadette* to CD almost demanded a blind faith paralleling that portrayed in the 1943 film. Nevertheless, here it finally is in a lavish complete recording on a Varèse set produced by Nick Redman and Rick Victor, with thanks also to Varèse Sarabande's Bruce Kimmel and



20th Century Fox Project Coordinator Tom Cavanaugh. As has become expected from the individuals involved, this is a first-class production presenting all the music from the film, an alternate take of "Commission Convene," and three unused cues. Although the sound quality occasionally shows the age of the source materials, it is every bit as clear and warm as can be expected.

Over the years much has been made of Alfred Newman's ability to connect with Christian-themed films despite the fact that he was a non-practicing Jew, but what's most apparent in this music is that—religiously affiliated or not—Newman was a man unafraid to speak from his heart. His musical skill both as a composer and conductor/interpreter is indisputable, but even an eloquent man can be stymied when he has nothing pertinent to say. As Jon Burlingame's excellent liner notes point out, Newman's music lent the film

its sense of significance because he treated it as a triumph of human passions and strengths. That these passions were religiously devoted is almost a footnote (although this ecclesiastical bent does lend itself to some of Newman's most glorious choral scoring), as it was the efforts of the human heart that were most noteworthy here. Newman dressed these sentiments in a rich post-Mahlerian voice of string choirs and triadic harmonies, while constantly shifting voicings, spacings and harmonic inflections embedded a forward thrust into the music—a Wagnerian sense of unending melody. Repeating motives and colors were not just strung together, but surfaced and disappeared in Newman's self-perpetuating sea of harmonies.

Interestingly, Newman's music rarely touches on literal-minded dramatic elements. He didn't just write a spooky riff for a threatening face or an alleluia sting for a personal triumph. He scored the film in its entirety, not its individual elements. The music is about import and underpinning, not singular events. It provides a sense of hope and of sincerity which highlights the nobility of devotion regardless of direction. Certainly the tone shifts back and forth for individual on-screen occurrences, but Newman's overall contribution is much more pervasive than that. This subtle combination not only marks it as one of the best scores of the composer's output, but as one of his most accessible to today's audiences. This is the kind of all-encompassing-mood approach, if not style, that James Horner has worked towards in his famous *Titanic/Braveheart*-style scores. Newman's work, though, is considerably more complex in its twining, European/Golden Age-style.

*The Song of Bernadette* was originally released as a re-recorded set of four 78-rpm discs—it was only the second time a film score had been released for purchase. Today it's an ingrained and important part of film music history, and this comprehensive

(continued on page 46)

# Shatner, Cartman and Tarzan—

## Free Enterprise ★★★

VARIOUS

Unforscene 6 2428 40009 2 3

13 tracks - 61:48

I am thoroughly unqualified to review this CD except in one respect. While most pop music groups are as interchangeable to me as drink coasters, there's one artist represented on this album (and movie) who will always pique my interest, whether he's belting out a rap number or just belting a Klingon. That's William Shatner, the often-maligned and always underrated host of *Rescue 911* and former Captain of the U.S.S. Enterprise.

*Free Enterprise* posits a diminished Shatner forced to hobnob and receive dating advice from a pair of thirtysomething fans while they deal with their own problems. But Shatner has his own dreams of glory: "William Shatner's and William Shakespeare's Julius Caesar"—a musical version of the famous play in which he plays all the parts. *Free Enterprise* takes place in various Los Angeles clubs and watering holes, which allow this CD's surfeit of '80s and '90s pop and alternative tunes actually to play within the context of the film rather than just in the closing credits. Jerry Van Rooyen's "The Great Bank Robbery" opens a cool psychedelic credit sequence with a brassy, big band vibe, while Frankie Goes to Hollywood's "Welcome to the Pleasuredome" and The Cult's "She Sells Sanctuary" (which plays at an appropriate juncture in the film as a group of birthday party well-wishers chant "Renew! Renew!" to a man who's turning 30) play to the film's clever use of a *Logan's Run* dream sequence as a harbinger of aging.

Also included are David Garza's Edgar Winter-like "Glow in the Dark," the bluesy key-

board backing of Sumack's tongue-in-cheek "Metaphysical," Duran Duran's "Planet Earth," Weed's bubbling, echoing "If Only U Could See," Shriekback's laid-back, dreamy "Underwaterboys," Manufacture and Sarah McLachlan on the glistening apocalyptic ballad "As the End Draws Near," Povi's seductive "Dragonflies" and Bertine's "Apples and Oranges," a seductive bit of futurism set to a retro, '60s groove. Madeleine Peyroux's Billie Holiday-like version of "[Getting Some] Fun Out of Life" adds a Woody Allen-style romanticism to the movie. Sadly absent



from the CD is any of composer Scott Spock's score, which is pleasantly low-key and occasionally parodies *Trek* music and *Logan's Run* at opportune moments.

Of course, for my money, Shatner (or The Artist Formerly Known as Shatner, as he's identified on the CD) steals the show, just as he steals the movie, with "No Tears for Caesar"—a collaboration with rapper Rated R that has the master thespian riffing on Marc Antony's "Friends, Romans, Countrymen..." speech from *Julius Caesar*. I had the life-affirming pleasure of actually watching the video of this number being filmed, meaning that I got to watch Shatner rap, perform Shakespeare, and do some classic Captain Kirk acting moves while he pretended to be stabbed by members of the rap group on stage. It's for that reason that I can't give a clear-eyed review of

# Oh My! *Songs in Films, Summer '99*

this CD: for an aging Trekkie like myself, all critical acumen was destroyed by standing in the presence of Shatner. Trust Shatner not only to embrace the ludicrousness of the concept but somehow, against all hope, to make it strangely bracing and cool.

There's also a hidden track buried at the end of the CD which sets a deleted Shatner monologue to music in highly amusing fashion, and a lexicon of politically incorrect pop culture "Ebionics" (some of which do not show up in the movie) that are pretty funny. All in all, it's a damned good party album, and what good party album shouldn't end with William Shatner rapping? —Jeff Bond

## South Park: Bigger, Longer & Uncut ★★½

TREY PARKER, MARC SHAIMAN, VARIOUS

Atlantic 83199-2 • 20 tracks - 50:34

The *South Park* song album is a downright funny collection of exaggerated and eclectic music with over-the-top lyrics. Marc Shaiman and Trey Parker do an admirable job combining forces to produce a musical which boasts songs loaded with satirical and comic genius. Not only are the lyrics hilarious, but the music itself is very well written and produced—it's not easy to come up with inherently funny tunes.

The first 12 cuts on the album are songs from the actual movie, while the last eight are interpretations by some "popular" musicians. The album is well-paced with few dull songs. If there is a weak point, it's that the reiterations of the earlier songs end up sounding generic and pointless in context with the rest of the material. The album would have been well served by a few cuts of underscore to help pace the flow of the musical. Another couple of minutes wouldn't have hurt the already lengthy disc.

The Shaiman/Parker works compile material from many different styles of musicals, ranging from old film/Broadway to the more recent Menken/Disney collaborations. All of the songs have

reasonable running times and effectively drive the story forward. More importantly, virtually every song has in it something well worth listening to. "Mountain Town" starts out like *Oklahoma!* and proceeds with a *Beauty and the Beast* "Bonjour"-styled exposition as the characters are established. "Uncle Fucka" emphasizes *South Park's* reliance on the ever-effective toilet humor. Movie-within-the-movie stars Terrance and Phillip provide the vocals for this fine tune, and the lyrics are as minimal and understated as the dialogue on their TV show. The song also features a farting hoe-down section.

Eric Cartman performs a new full-blown rendition of "Kyle's Mom's a Big Fat Bitch," which naturally retains the brilliantly repetitive melody and lyrics: "Kyle's mom's a bitch and she's such a dirty bitch," etc. Satan the Dark Prince performs the touching "Up There," a send-off on *Hunchback's* "Out There," *Little Mermaid's* "Part of Your World," etc. Saddam Hussein has a dirge of his own: a take-off on the "Poor Unfortunate Souls" song that the fat Octopus lady sings in *Little Mermaid*. Its blatantly funny Arabic gestures rival those in Goldsmith's recent *The Mummy*. Big Gay Al's showpiece begins with the line "Bombs are flying" and revolves around an extravagant showtune where Al constantly restates, "I'm Super!"

The highlight of the album is undoubtedly the *Les Miserables*-styled medley that combines a new "La Resistance" theme with "Blame Canada," "Uncle Fucka" and "Up There." Satan's "Up There" takes the place of Jean Valjean's wails of "One Day More" while the energetic "Uncle Fucka" replaces the "Master of the House" interjections. All of the lines have entertaining lyrics and the music itself is a rousing blend of humor and memorable melody. This climactic track warrants repeated listenings.

The reinterpretations bear little resemblance to the songs that are actually heard in the film. While most of them use lyrics similar to

their counterparts, the D.V.D.A Brian Boitano song is the only one that is faithful to the original. "Shut Yo Face (Uncle Fucka)" is not nearly as amusing as the Terrance and Phillip version. Vile language is somehow less out of place in this musical style and setting, severely diminishing the humor quotient. On the other hand, the Kid Rock version of "Kyle's Mom's a Big Fat Bitch" is actually funny on its own and has a great laid-back refrain.

—Jon Kaplan

## Tarzan ★★★½

PHIL COLLINS, MARK MANCINA

Walt Disney 60645-2

14 tracks - 41:03

Any fears that Phil Collins and Mark Mancina would simply mimic the commercial appeal of Elton John and Tim Rice's *The Lion King* in *Tarzan* are put to rest right from the opening shot; working hand-in-hand with the film's brisk and exciting narrative, Collins's songs from this entertaining Disney feature—the studio's finest in several years—are a tuneful assortment of percussion-driven tracks that propel the story forward. The result is a terrific song/score soundtrack with one catch: its accompanying album is a meager, barely 40-minute release that skimps on score selections and doesn't even include all of Collins's output from the film. Call it a missed vine, or opportunity.

Still, the songs are functional and fun. Opting not to have characters sing outright, the movie instead uses Collins's bouncy, poppish songs as a kind of internal dialogue, commenting on the childhood of Edgar Rice Burroughs's famed hero ("Two Worlds"), maturation ("Son of Man"), and adulthood ("Strangers Like Me"), where the jungle man meets an English safari expedition, headed by a stereotypical Brit fuddy-duddy and his lovely daughter Jane. The relationship



between Tarzan and Jane naturally affords Collins the chance to write a full-

blown love ballad, and his big single from the film, "You'll Be in My Heart," doesn't disappoint. Backed with a full orchestra and a catchy opening riff, it's one of Collins's best compositions to date and a sure-fire candidate for crossover hit status on adult contemporary radio.

Mancina's predictably brash, bombastic score works well in the film, though there's just over 17 minutes of it on the album, where time is taken up by alternate versions of several Collins tracks (including an 'N Sync vocal of "Trashin' the Camp" and an alternate version of "Two Worlds"), none of which run much longer than two minutes each and were likely included simply to slap the artists' names and Collins's visibility on the cover. Of course, Collins himself is also short-changed by the album's brevity—it doesn't even contain the full-length film version of "You'll Be in My Heart," which here fades out after 90 seconds. We've seen haphazardly produced soundtrack albums from major labels before but this comes as a huge disappointment given the material and quality of both the score and the songs.

During publicity junkets, Collins remarked that he had a veritable trunkload of songs, not used in the film, that he could use should Tarzan ever make the switch to Broadway. With the story's lush jungle setting and inherent stunt work, that may seem to be a bit of a stretch, but certainly their appearance would be welcome in an expanded soundtrack album—along with more of Mancina's work—if the film's box-office success spills over into a second volume of music. For the time being, this CD comes as strongly recommended, with reservations only about the running time. —Andy Dursin



(continued from page 44.)

release features the original film performance newly mastered from the original optical tracks, with stereo choral overlays enhancing the mono orchestra.

—Doug Adams

**Instinct ★★★½**

DANNY ELFMAN

Varèse Sarabande VSD-6041

8 tracks - 38:36

Danny Elfman's thematic material for *Instinct* is in the same vein as his recent works. There are essentially three main themes, each a short, simple and elegant diatonic motive that Elfman uses in various layering settings throughout the score. One of these motives is a descending and repeating piano figure first introduced in "Into the Wild." Another main motive begins with a three-note idea moving from the dominant to tonic to subdominant pitch (as in "The Killing"). This same motive is translated to different pitch levels (1 to 5 to 2) but preserves

shape and intervallic relationship in "The Riot." The final melodic idea is another simple descending line. It is used in the main title (as a short-long rhythmic idea like in *A Simple Plan*) and also in several key junctures throughout the score (including at the end of "Escape," the finale of the film).

There is always something to hang your ear on in this score. Elfman's motives are constantly recycled and when they are not easily apparent, his orchestration alone is enough to warrant attention. While the orchestration is not as unusual as in some of his other recent work, it is notable for several reasons: First of all, the piano is featured more prominently as an important melodic voice than usual in the recent Elfman repertoire. Also, the underuse of brass (except perhaps for French horns) makes the section all the more effective when it comes in for the more action-oriented scenes. Elfman also uses a heavy dose of mallet percussion instruments and live voices in an attempt to create



both location and a sense of awe and wonder.

The "action" music in this score is not really typical of the genre—except perhaps in Elfman's case. It is more of a symphonic violence loaded with recurring rhythms and brass effects. Without relying on any grounding that would result from a tonal center or an ostinato, Elfman is able to play *Instinct's* action scenes without bogging them down. For instance, the attack on the gorillas is scored without the distracting clichés of other composers that would have diminished the effect of the whole scene. The score overall can be likened to *Dolores Claiborne's*

*African Adventure*; Elfman's string writing in *Instinct* is similar in character to that in *Claiborne*, and the "African" feeling is not simply the result of pasting on standard African backbeats, but from authentic rhythmic devices.

While watching *Instinct* one might notice that Elfman's music at times seems overdone and even melodramatic. This is largely because Elfman is being asked to do the nearly impossible task of making sense and giving importance to of material that doesn't stand up. On the Varèse CD the music works quite well. It has a good running time but should have been divided into more than eight tracks. Also, the disc is missing some excellent action music as well as the ballsy cue where Cuba Gooding, Jr. first arrives at the prison where Anthony Hopkins is being held. I remember sitting in the theater listening to that music and thinking, "This won't be on the CD." Alas.

—Jesus Weinstein  
FSM

**STU PHILLIPS**

(continued from page 38)

basically more than a suggestion. But he never, never, never through all years that I worked with him, ever interfered with the score itself.

EL: What kind of input did you get?

SP: He would give me notes beforehand. He would say things like, "Treat this scene comedically, even though it isn't." Or "Don't be too over-dramatic with that love scene. I

don't want a lot of slushy music." And I would get notes from him after a screening, but that's it. He would never interfere with the score. But he always interfered when it came to the theme. He never said he would [take credit], but that's the way it came out on screen. So you got two choices: you can tell the executive producer to go screw, or you can live with it. How much was his? How much was mine? I don't even bother.

EL: Where can your fans hear your most recent work?

SP: There isn't any recent work. 1989,

that's it. I haven't done any television or film scores in ten years now.

EL: How have you spent the '90s?

SP: I've been playing tennis, I've been traveling all over the world, I've been going back to my classical roots. I wrote a couple of things I recorded in San Francisco. I'm an artist; that's become sort of my avocation. So I've been working on my artwork, running out of walls in the house to hang everything. And I've been cataloguing everything I've done since 1955. [Points to a white binder.] There's 13,000 entries in that book, you know. FSM

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# Lost and Found SF Scores

Two notable re-recordings by Varèse Sarabande

Reviews by Jeff Bond

## Battlestar Galactica ★★

STU PHILLIPS (1978)

Varèse Sarabande VSD-5949

17 tracks - 48:31

It seems like just centons since I was watching *Battlestar Galactica* every Sunday night on ABC, but actually it was many, many yahrens ago. *Battlestar Galactica* is one of those shows whose fans are almost completely defined by their age. In other words, if you were much older than 16 in 1978, odds are you're not a *Galactica* fan. In fact, I recall having approximately the same reaction to the debut of *Galactica* as to my first screening of *The Phantom Menace*: months of breathless anticipation followed by an evening of crushing disappointment (and one interrupted by news coverage of the Middle East peace talks to boot).

*Galactica* took an idea that was charmingly unsophisticated (*Star Wars*) and turned it into something that was just plain dumb. At least George Lucas seemed to have some idea what a solar system and a galaxy was and didn't litter the airwaves with made up jargon like "centons" and "felgercarb." But the series was worth watching (once) for its impressive library of spaceship special effects shots, and for Stu Phillips's symphonic music score, which launched with a sweeping, epic-style title theme that has to rank as one of the most enjoyable ever produced for television. A soundtrack album (featuring a truncated and re-recorded adaptation of the original pilot telefilm score) was produced in conjunction with the show. While never released on CD in the U.S., collectors have had access to a German pressing in recent years. A much more complete (and expensive) 4CD set of the series' music (in mono) was made available as a promotional release by Super Collector, but this new recording, with Phillips conducting the Royal Scottish National Orchestra, is the first affordable version of the score available domestically.

As such, the new *Galactica* CD sports all the benefits and pitfalls of new digital recordings of older music: in terms of sound quality and clarity of performance it roundly defeats the original, but it often lacks the urgency and dynamism of the original and takes certain action sequences at a more leisurely pace. Phillips's score is a mixed bag, and I'm tempted to echo his liner notes query of "Why?" as regards creating a new recording of this work. While the approach here is strongly thematic and the basic material (the opening title themes and a crashing, ominous theme for the Cylons) is good, the dramatic underscoring varies wildly in quality not just from cue to cue, but even from moment to moment within each cue. The opening Cylon ambush cues ("Mysterious Derelict/Zac in Trouble"—or "They've killed Rick Springfield!")—and "Cylon Freighter/The Trap") are exciting, but often segue into material that sounds like silent movie jeopardy music played by a full orchestra. Likewise, "Cylon Attack/The End of Atlantia" gets off to a great start with some thrilling, rapid-fire horn material before descending into pure doggerel.

Most of the quiet moments ("Adama's Theme," "Boxey's Problems," etc.) are as undistinguished as the show's dramatic scenes are uninvolved. There are other good action cues like "Escape from the Ovion Mines" and "Red Nova," but these were performed with a little more gusto on the original album. The best additions (like the linking of the "Cylon Attack" and "End of Atlantia" cues and the addition of pieces like the climactic "Red & Blue/Destruction of Carillon") give this album more of a sense of completion than the original LP, but that's something also obtained in the Super Collector pressing, which also runs the cues in a more chronological order. Since the 4CD Super Collector version is really only worth buying for disc one,

(largely duplicated on this album), collectors are faced with a tough choice: blow \$75 for the original soundtrack (with its endemic sound problems) or spend \$15 on this slightly less compelling performance. The choice is yours.

I'm sorry to point out that Paul Tonks's liner notes misspell "felgercarb" as "feldercarb," ruining the proud legacy of "felgercarb" for all of us.

## Amazing Stories ★★

JOHN WILLIAMS,

GEORGES DELERUE (1985)

Varèse Sarabande VSD-5941

18 tracks - 41:29

Steven Spielberg's *Amazing Stories* TV series was intended as a modern answer to *The Twilight Zone*, and it was based on one of the most famous science-fiction anthology magazines of the Golden Age of sci-fi. But while the magazine concentrated on mind-expanding "hard science" stories, the TV series was less conceptual, often focusing on magic, ghost stories and the supernatural, and lots of sentimentality. Nevertheless, the presence of Spielberg attracted some of the biggest directorial and composing talent available, including Robert Zemeckis, Martin Scorsese, Jerry Goldsmith, James Horner, Danny Elfman and others.

Sometimes *Amazing Stories* overdosed on schmaltz, eschewing the chilling irony of *The Twilight Zone* or *Night Gallery*. Still, the series was one of the last bastions of big-time film composers slumming in TV, and its theme by (who else for Spielberg?) John Williams remains memorable. So does Williams's rousing adventure score for Spielberg's "The Mission" segment, which combined the director's fascination with WWII and military aircraft with a bizarre *Who Framed Roger Rabbit?*-style plot twist that typified both the strengths (high-octane production values) and weaknesses (occasionally lame plots) of the show.

This long-in-development CD pairs the Royal Scottish National Orchestra with conductors Joel McNeely and John Debney. McNeely is particularly strong on the Williams material, and the CD features a vibrant take on

Williams's brassy, lyrical theme for the series (main and end titles) and a solid re-recording of the "Mission" score, a prime example of the composer's blockbuster style (the heavy, full-throttle action material sounds a lot like Williams's licks from *Indiana Jones* and *the Last Crusade*).

Getting Williams to write this sort of music for an hour-long TV episode was perhaps the biggest coup that this series ever scored; oddly, it came at a time when theme for the NBC Nightly News (also titled "The Mission") and Olympic fanfare were making waves, and Williams was discovering the lyrical efficacy of shimmering, repeating textures in scores like *SpaceCamp*. The *Amazing Stories* "Mission" score opens with exactly that sort of material ringing beneath a bold, heroic theme for horns that could be a second cousin of the heraldic NBC News fanfare.

The latter half of Varèse's CD is taken up by one of the late composer George Delerue's scores, for the episode "Dorothy and Ben." The story involves a man named Ben who emerges from a coma in a hospital and befriends a little girl, Dorothy, only to see her lapse into a coma as well. It's then up to Ben to leap into the spirit world and trade his own life for Dorothy's. Delerue handled this syrupy tale with surprising subtlety, combining his own trademark warm string writing with mysterious music for harpsichord. The result blended the musical style of the original *Twilight Zone* with the sound of this newer series.

This CD is a must for fans of John Williams, with vibrant performances of his main and end titles and a terrific lost score from one of his peak periods of creativity. Although fans would have probably preferred the disc also to contain Williams's other score from the series, "Ghost Train," the Delerue is a fine work as well.

FSM



# There's Something About ASCAP

**THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS, AND PUBLISHERS CELEBRATED THEIR 85TH ANNIVERSARY AND SALUTED THEIR MEMBERS' ACHIEVEMENTS ON APRIL 27, 1999. PASS THE HORS D'OEUVRES!**



THE GANG'S ALL HERE: ASCAP members and winners included Jay Morgenstern, John LoFrumento, PierGiorgio Bertuccelli, Michael Skloff, Matthew Wilder, Paul Gordon, Jay Gruska, Stephen Schwartz, Nancy Knutsen, David Zippel, Dan Foliart, William Olvis, Todd Brabec and Dennis McCarthy.



Composer **Bruce Broughton** (himself honored for his score to *Lost in Space*) presented the life achievement award to **Buddy Baker**, for his work on countless Disney features, TV themes and attractions, and as head of the film scoring program at USC.



ASCAP president and chairman **Marilyn Bergman** "reads" the Mancini Award to co-presenter **Ray Charles**.

## Top Box Office Films

This award honors the composer with scores from the top box-office films of 1998

**BRUCE BROUGHTON** *Lost in Space*

**BURKHARD DALLWITZ,**  
**PHILIP GLASS**  
*The Truman Show*

**NICHOLAS GLENNIE-SMITH**  
*The Man in the Iron Mask*

**JAMES HORNER**  
*Deep Impact, Mask of Zorro*

**JAMES NEWTON HOWARD**  
*A Perfect Murder*

**MARK ISHAM**, *Blade*

**HARRY GREGSON-WILLIAMS,**  
**JOHN POWELL** *Antz*

**JONATHAN RICHMAN**  
*There's Something About Mary*

**MARK SNOW** *The X-Files: The Movie*

**MATTHEW WILDER,**  
**DAVID ZIPPEL** *Mulan*

**GABRIEL YARED**, *City of Angels*

## Most Performed Theme

This award honors the ASCAP composers whose works have earned the highest number of performance credits on TV in the category of themes for the 1998 survey year.

**RAY COLCORD • PETER FISH • DAN FOLIART**  
**MICHAEL KARP • JONATHAN WOLFF**





Legendary jazz artist **Benny Carter** (left) flanks **Buddy Baker** on the occasion of his ASCAP Foundation Lifetime Achievement Award.



Composer **Mark Snow** (left) bridges the TV and feature film awards with his music for *The X-Files*, shown here with creator/writer/producer **Chris Carter**.

## Most Performed Underscore

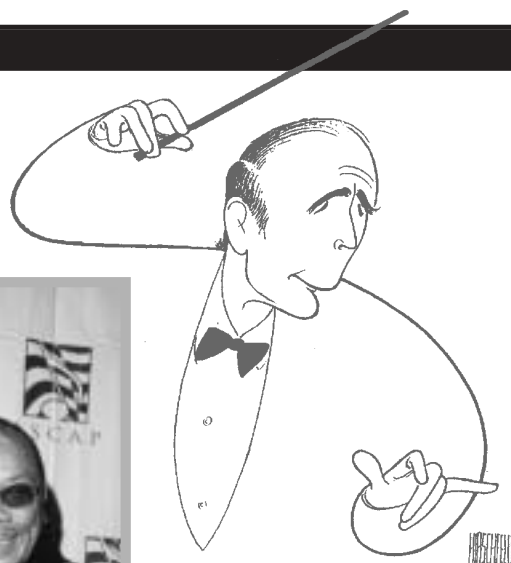
This award honors the ASCAP composers whose works have earned the highest number of performance credits on TV in the category of dramatic underscore for the 1998 survey year.

**JACK ALLOCCO • DAVID KURTZ • JOSEPH LoDUCA**  
**WILLIAM OLVIS • MARK SNOW • CHRISTOPHER STONE**



## THE HENRY MANCINI AWARD

**Sidney Poitier** (left), one of the presenters of the this year's Mancini Award, with **Quincy Jones**, recipient for his singular achievements in film and television music.



## Top TV Series

This award honors ASCAP writers who have composed the themes and dramatic underscore for the highest-rated series during 1998.

**DAVID BELL, JAY CHATTAWAY, DENNIS McCARTHY** *Star Trek: Voyager*

**STEVE BERTRAND, J. J. FARRIS, JAMES GUFFEE** *Jesse*

**PIERGIORGIO BERTUCCELLI, DAVID ZIPPEL** *Veronica's Closet*

**JAY GRUSKA, TIM TRUMAN** *Charmed*

**JAMES NEWTON HOWARD**, *E.R.*

**MICHAEL KARP**, *Dateline*

**JOSEPH LO DUCA**, *Hercules, Xena*

**VONDA SHEPERD**, *Ally McBeal*

**MICHAEL SKLOFF** *Friends, Jesse, Veronica's Closet*

**MARK SNOW**, *The X-Files*

**JONATHAN WOLFF**, *Seinfeld*



**Mark Isham** (composer of *Blade*) receives his award from ASCAP's **Nancy Knutsen**.



## The Complete Western Score

By *Elmer Bernstein*

# The Comancheros

One-time pressing of 3,000 copies

**Elmer Bernstein** has been famous for many genres during his half-century career: jazz soundtracks (*The Man with the Golden Arm*), epics (*The Ten Commandments*), comedies (*Animal House*, *Ghostbusters*) and dramas (*The Age of Innocence*). But he is perhaps most beloved for his rousing western scores, and particularly his thrilling efforts for the films of John Wayne.



*The Comancheros* (1961) is the first collaboration of the legendary actor and composer—and also the last film of director Michael Curtiz. It starred the Duke as a Texas Ranger going after a gang supplying contraband to Comanches, with Stuart Whitman and Lee Marvin in supporting roles.

**Bernstein scored** *The Comancheros* the year after his classic score for *The Magnificent Seven*, and the work could be thought of as “The Magnificent Eight.” It features a bold, heroic main theme—the archetypal, upbeat statement of the Hollywood western. The rest of the score surges with Bernstein’s indelible rhythms and lyrical touch, from quiet moments of reflection to cascading Indian attacks.

**Bernstein himself** re-recorded excerpts of *The Comancheros* on a Varèse Sarabande album, *The Films of John Wayne, Vol. 1*. This new CD features the original soundtrack—never before released—as recorded for the film at 20th Century Fox. The recording is complete, in chronological order, and in superb stereophonic sound—with bonus tracks of unused songs from the film and a mono mix of the Main Title.

*\$19.95 plus shipping*

### track listing

1. Prologue	1:12	15. Keep Your Distance	0:49
2. Main Title	1:40	16. Campfire Dance	1:59
3. Riverboat Capture	1:17	17. Tobé's Death	0:58
4. Paul Regrets	1:48	18. Leaving	3:46
5. The Wide Open	1:48	19. Texas Rangers	3:20
6. Eulogy	1:52	20. Finale and End Title	1:10
7. McBain	1:09	21. The Comancheros	
8. Digging Again	1:18	(unused title song)	
9. Nostalgia	0:50	performed by Claude King	2:00
10. Attack	4:43	22. You Walked Away	
11. Words	3:19	(unused song)	
12. The Sign	1:24	performed by Claude King	2:27
13. Comancheros	5:31	23. Main Title (mono mix)	1:47
14. Hanging Around	1:36	total time	47:44

Album Produced by NICK REDMAN

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A vintage Jerry Goldsmith western—yes, another one!

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A cult-classic Alfred Newman doubleheader!

